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Keeping Shasta County
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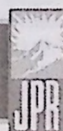
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BW Gonzalez and Jonathan Adams in the Oregon Shakespeare Festival's production of *A Midsummer Night's Dream*. Reviewed this month by Alison Baker, page 34.

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JEFFERSON

Monthly

MAY 1998

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May has been designated Clean Air Month—and while smog has often been thought of as an urban problem, outlying regions also need to maintain vigilance to keep pollution levels low. Eric Teel examines how Shasta County is having success at improving air quality through emissions reduction programs, alternative transportation, and other forms of awareness.

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See page 24 for e-mail directory.





TUNED IN

Ronald Kramer

Jonesboro

As a nation we have a history of honoring, and attempting to more widely disseminate, education and information. In the wake of the Jonesboro tragedy, in which two young Arkansas boys opened fire on their classmates, killing several, I couldn't help but wonder about the nature by which we are now approaching such goals.

Historically, information has been regarded with almost religious reverence. In the 14th century books were so rare and expensive to produce that they were objects of true veneration. The printing press greatly reduced the cost of creating a book and began the process of transforming education and information from the sole province of the religious or wealthy segments of society into something to which the middle and working classes routinely had access.

The U.S. constitution venerates information, protecting almost absolutely freedom of speech and the press, as a reflection of the importance which was attached in the 18th century to then still-limited access to information.

We've come a long way. Traveling the road from print culture to the continuous dissemination of information by radio, television and the Internet, we have done more than vastly expand the flow of information and access to it. Indeed, in the absence of ever formally adopting a national communication policy (and we're about the only western democracy which hasn't), we have implicitly adopted the principle that ever expanding the channels for mass communication is our national goal. Unfortunately, we have devoted almost no attention to the content which is transmitted. Arguably, scattered national consideration about the utility of public broadcasting, the V-chip and television program ratings constitute

the entirety of our society's consideration of our goals in using mass communication technology.

In the process we have transformed information into a virtual commodity—an industrialized process for disseminating a continuing stream of data with scant regard

for its origin, nature or effect—in the same way a factory assembly line is designed to manufacture items with efficiency and predictability.

Since the dawn of the information age with the development of moveable type, we have traveled nearly full circle away from the reverence and thoughtfulness which was

attached to information—its value and its consequences—and into a nearly automatic, and often thoughtless, merchandising of data.

This admittedly cynical view struck me while watching coverage of the middle school killing tragedy in Jonesboro. I am old enough to recall the manner in which television and radio covered national tragedies such as the Kennedy assassinations and the Kent State massacre. They were treated differently than we have come to treat events such as Jonesboro. We were, as a nation, then still horrified by the reality of watching such tragedies carried live into our homes. That reality was clear in the manner with which news anchor people spoke. When a news person finished reporting a story about such a tragedy, they would almost inevitably pause, ever so briefly, because the weight and horror of what they had revealed seemed to require a cathartic moment, a time to allow the audience to swallow hard, before returning to the more normal moments of news coverage or the viewer's day. Indeed, I recall wrestling with just such issues when I was directing network radio news programming

while I worked for one of the radio networks in the late 1960's. When I knew the lead story in a newscast dealt with this type of "tough" material, and where latitude existed to do so, I would quickly audition a public service announcement to assure that we didn't follow a particularly somber story with a mindless jingle which implicitly trivialized what had preceded.

Not any more. Watching CNN news coverage of the Jonesboro killings, it struck me that these anchors took no special "pause" following the story of this tragedy. They sailed right into their "In other News" lead to what followed. And no one appeared to care whether a jingle, animated cartoon or weight reduction placebo followed a story of such human dimension.

Our society sends subtle messages continuously through the manner in which we process and distribute information. I can't help but wonder if children who don't take time to pause to reflect upon the horror of the actions they contemplate with a rifle are somehow reflecting the lack of pause a news anchor fails to now demonstrate when concluding coverage of a horrific event.

It isn't enough to say that in public radio we still try to take the time to seriously contemplate and honor the information we transmit and the role we play in doing so.

It is a national disgrace that we have not devoted our attention to the positive and thoughtful applications of the information machinery which Gutenberg set in motion. I fear we will continue to suffer endless tragedies like Jonesboro until we understand that. One thing which is certain about this equation is that ratings for news programs go up during such coverage and that is the measurement, the goal, which our unstated national policy for mass communication currently venerates.

I have always personally espoused the value of information for its own sake. But, in traveling the road from hand-lettered 14th century books on vellum to 20th century cathode ray tube streams of continuous information, we have lost too much of our respect for the power of information.

We should be devoting as much time in Washington thinking about that as we are to ways of financing Internet II. ■

Ronald Kramer is JPR's Executive Director.



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JEFFERSON ALMANAC

John Darling

Politics – It's Like Frying a Small Fish

Recently, before I realized I can't do politics anymore (except perhaps as a writer), a candidate for public office in Southern Oregon and I had a long talk about issues on a long drive back from a campaign school. I was going to write some "talking points." Those are little nuggets of thought which usually get a rise of agreement from people, seem to take a strong position on something, resonate with the icons of family, community and hard work, but really propose to do almost nothing. They're just attitudes. They're kind of like presenting your body for a sniff test. Is he one of us?

We had in hand a poll done for a political organization which outlined what voters are ready and willing to hear this year. I'll be vague about who these groups are. They told us not to tell others what they learned in their polling and what voters will tolerate hearing. Otherwise the other side will just anticipate what they will be uttering this year and do a preemptive utterance.

We were driving down that long, lonely freeway in the gathering dusk, keying off the poll, talking about crime (anti-gang, anti-drug programs, lock up the real bad ones forever), the economy (a living wage, health care, child care), better schools (smaller class size, accountability from all the usual suspects), government waste and inefficiency (oversight committees and audits, return surpluses). Don't mention the environment, it said, or risk becoming irrelevant. Ditto social issues (abortion, gay marriage, suicide), unless they shove it in your face, then there was the comeback about government interfering in people's lives. Never, ever mention new taxes, of course. Oh, and this year's words are: common

sense, responsible, restrict (not ban), fairness, lend a helping hand, safeguard, stewardship, community, etc. You'll be hearing a lot of those. So, we were passing the miles making up phrases that would fit the candidate and the electorate. Pretty cynical stuff, really.

I was getting tired. I noticed I was getting sad, too. Feelings. Not a good sign for a politician. I didn't want to be in the car. I wanted to stop and drink a pitcher and watch NFL reruns on ESPN and listen to people banter. They would not be talking "talking points." They would just be talking. I longed for that. I looked out the

“
THE CANDIDATE WAS ASKING
ME TO MAKE A DISTINCTION
BETWEEN WHAT WINS
ELECTIONS AND WHAT REALLY
NEEDS TO BE DONE.
THESE MOMENTS DON'T
COME OFTEN.

window, recalling how the campaign manual told us, under the heading of opposition research, to find the goods about "unusual marital, porno possession, video rental, s&m, leather, drag, unusual apparel, PO box, large phone sex bills" on and on, causing a lobbyist speaker to tell the gathering he would never be able to run for office in this climate, as "the sixties were very good to me." All laughed. Then there was a Southern Oregon mayor summing up her campaign school talk with a big smile and the words, "Remember, it's all style and no substance." I think it was a joke, but she didn't say that. I realized again, for the millionth time that except for some rare moments—most of them in the company of the late Rep. Nancy Peterson of Ashland—that I had no stomach for politics.

Then the candidate surprised me, asking, "What do you think is really important as far as what should be done in our society?" I nearly dropped my clipboard on the floor. I put my pen away.

"Oh, you mean *really*? What should *really* be done?" The candidate, I quickly re-

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alized, was asking me to make a distinction between what wins elections—what the voters will tolerate hearing and so on—and what really needs to be done. These moments don't come often for pols.

God, I thought, maybe the candidate is thinking about running and just telling the truth about things. Nah. They can't do that and they know it. The candidate just wants to get real for a minute, as a counterpoint to the whole process. You know, to see what I'm really made of. If I wasn't in the campaign. If I was just a real person.

"OK, I'll tell you." I decided I was just going to blurt. Not think anything over. The candidate might think less of me (a pro would brush off the question and stick to strategy), but it's too tempting. "Well, people are most scared about crime. But crime is not the issue. It's racism and lack of hope that makes people most prone to crime. And the rest is domestic abuse. I think people are getting better about racism. It's really turned a corner. But at home, there's too much anger and hitting and there's nothing the government can do about it. That lack of love causes teen pregnancies, gangs, drugs, rapes, young boys who want wars to fight in, all the big social problems."

The candidate agreed, saying it felt even the domestic violence had come a long way in a generation. Yes, it has, I said. The other biggie, I offered, was the environment. We may not be that scared about it now, but it's going to get us. Just like a credit card binge. Then we'll act. Until then, no pol can look good doing anything serious about it. It's just all about how we're doing this year. Nothing is getting us this year. So it's OK. That's crazy. That's what I told the candidate.

Too many people, really, I said. That's the big problem. No one ever talks about it. But we won't learn the hard lessons until we push growth to the limit. We have to be made to learn the hard lessons. And overpopulation will do that. Then I heard myself. God, what an ass I sound like. All these radical solutions. The stuff of Democratic platforms of 20 years ago. Of course, now the Demo planks all sound like some long distance telephone ad on TV – we respect the rights of families to reach out to each other.

I leaned back. I thought of my old Tao book. How it had stood with me over the years. How I wish it were on my lap and that I could read a page at random. Maybe

CONTINUED ON PAGE 15

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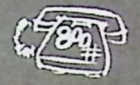
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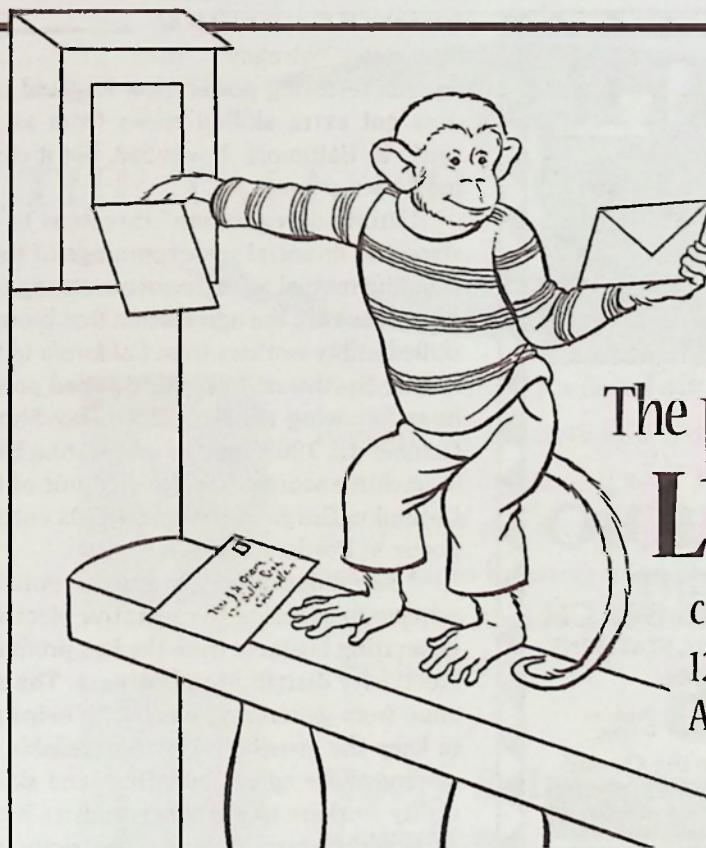
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JEFFERSON OUTLOOK

Russell Sadler

More Power Struggles

At least 21 people died in the ice storms that swept Quebec, eastern Ontario, the Maritime Provinces, Northern New York and Northern New England last winter. The storm cut off electricity to more than 4 million people. Power was off for a week for some and was off for more than two weeks for many others. Thousands of people crowded into shelters to escape temperatures that reached 31 degrees below zero.

Hydro Quebec summoned outside help for the first time since 1965 in its effort to restore service. More than 1,000 linesmen from the U.S. joined 3,000 linesmen already in Canada restoring power. New England utilities got extra skilled crews from as far south as Baltimore. It was bad, but it could have been worse.

"Utility deregulation" threatens to destroy the financial underpinnings of long-standing mutual aid agreements among utilities. Those are the agreements that brought skilled utility workers from California to the Pacific Northwest to repair downed powerlines following the Columbus Day Storm, October 12, 1962 and the devastating back-to-back ice storms that howled out of the Columbia Gorge in the mid-1970s cutting power in Portland for days.

"Deregulation" is a purely political scheme to separate the lucrative electrical generating business from the less profitable electricity distribution business. The revenue from generating electricity helps pay to keep the distribution system reliable, including those agreements that send skilled utility workers to aid other utilities hit by natural disasters. Separate electricity generation from electricity distribution and the utility business no longer has the income to pay for the labor required to insure today's

level of reliability or restore service after nature-caused interruptions.

The telephone companies faced the same problem following their deregulation. Revenue from long distance calls underpinned much of the cost of maintaining the local telephone network. "Deregulation" separated long distance and local telephone service. Public Utility Commissions refused to allow regional telephone companies to raise rates to completely replace lost long distance revenue. To stay solvent, regional telephone companies laid off thousands of skilled workers who maintained system reliability or repaired it after a nature caused disruption.

Economists call that increased efficiency. Consumers call it lousy service.

Electricity "deregulation" strips traditional utilities of income from power generation while leaving the distribution utilities to foot the bill for maintaining the delivery system. As "independent power marketers" cream off the lucrative large loads and add their markup to the cost of the system, the cost of maintaining the power grid will inexorably shift to the small business and residential consumer. The process is already underway in the Northwest.

Enron, a Houston-based "energy company" that bought Portland General Electric is asking Oregon Public Utility Commission to restructure the company for the "new competitive environment" by separating PGE's generating from its distribution. Enron wants to sell off hydroelectric and coal-fired generating capacity of 2,100 megawatts and power purchase contracts totaling around 1,000 megawatts. Enron can then sell that electricity to anyone, not just PGE customers. Enron is not trying to sell off PGE's defunct Trojan nuclear power plant on the Columbia River. PGE's cus-

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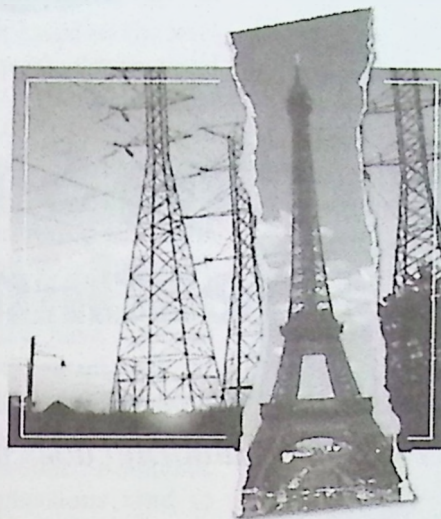
tomers may still be liable for that debt as well as the cost of maintaining the distribution system of a utility that no longer owns any generating capacity of its own. Enron's restructuring plan is a predictable prescription for rate increases for PGE consumers.

Enron's plan is drawing predictable opposition from consumer groups, but it is even too much for the business community to swallow. Associated Oregon Industries, the state's venerable business lobby, says Enron's restructuring "benefits utilities and Enron at the expense of all consumers."

"Deregulation" is attractive to ideologues today because "independent power producers" can generate electricity cheaper than traditional utilities that must pay off their poor investments in nuclear power plants and high-priced contracts for coal, oil and renewable power signed in the wake of the Arab oil embargo in the mid-1970s. The price of oil is lower now because oil cartel members increased production to produce revenue and hydroelectric power is plentiful following a decade of drought in the 1980s. There are ideal conditions for buying power on the spot market today, but they are temporary.

The "independent" electricity producer's advantage will evaporate with the next drought cycle or any event that constricts world oil supplies. If both should happen at the same time the price of electricity will skyrocket. Large volume electric consumers will face higher prices and residential consumers will learn the hard way that "deregulation" made them captives of utilities that no longer have any generating capacity. All electric consumers will be at the mercy of a "market" that will charge top dollar to captive distribution systems whether the generating capacity is new or old, hydroelectric, fossil-fuel fired or renewable. It is not surprising there is no great groundswell of public demand for "deregulating" electric utilities. It raises the question why "deregulation" is being shoved down our throats by "energy companies" that hire more lobbyists and lawyers than engineers. ■

Russell Sadler's *Oregon Outlook* is heard Monday through Friday at 6:55 a.m. on JPR's *Morning News* and on the *Jefferson Daily*. You can participate in an interactive civic affairs forum moderated by Russell on the World Wide Web at <http://www.jeffnet.org>.



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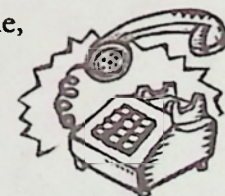


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News & Information Service

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Keeping Shasta County Breathing Cleanly

Through emissions reduction programs, alternative transportation, careful planning and awareness raising, Northern California does its best to maintain the purest atmosphere possible.

If you asked a sample of the population why they have chosen to live here in our mythical state of Jefferson, fresh air, clean water and spectacular views would likely be popular and consistent answers. For those of us in Shasta County, the views are truly remarkable. At the time of this writing, a look west shows the Trinity Alps still frosted with snow from this most unusual winter. To the east, off in the distance, Lassen Peak and its volcanic marvels sparkle brilliantly in the afternoon sun. And to the north, who can miss Mt. Shasta and its familiar halo of clouds?

Some days, though, the views aren't all that great. In fact, some days the views can be quite poor, though not because it's raining or snowing hard. Rain and snow can be just as beautiful as the view they obscure. No, the view is poor because of the haze in the air. Yes, it's here, that word we thought we left behind with the skyscrapers and traffic gridlock of the big city, *smog*.

Smog is low lying air pollution made up primarily of two parts: ground level ozone and particulate matter. Ozone is formed through a reaction between reactive organic gases (ROG)—also known as hydrocarbons, and nitrogen oxides (NOx) in the presence of sunlight or heat. ROG are released into the atmosphere during fuel combustion and evaporation of gasoline and organic solvents. NOx is formed during fuel combustion. In Shasta County, two-thirds of ROG and NOx is contributed by mobile sources, such as cars, trucks, trains, ATVs, boats, and other motor vehicles. A full one-

half is emitted just by on-road vehicles. The latest Department of Motor Vehicle numbers show 167,899 vehicles registered in Shasta County. In comparison, as of April 1997, the human population was 162,747.

Particulate matter, or PM, is the name given to the microscopic particles suspended in the air. PM10 refers to particles 10 microns or less in size (10 microns equal 0.00039 inches). PM10 consists of numerous substances, including smoke, dust, and nitrates. The largest sources of PM10 in Shasta County are travel on paved and unpaved roads, wood burning, construction activities, waste burning and farming operations. Of the above, paved and unpaved road dust contribute approximately 68.5% of the PM10 in the county. As you can imagine, with the right wind direction, agricultural burning outside Shasta County can also significantly affect levels of PM10 inside the county.

For most of the year, the air in Shasta County is pretty good. It's relatively clean and healthy as compared to other areas. In fact, Shasta County currently meets every federal air quality standard—standards set up to help protect public health. But the state of California has much more stringent standards concerning air quality than does the federal government. For ozone, the requirements are 25% tougher: 0.09 parts per million during a one hour period as compared to the federal restriction of 0.12. For PM10, they are three times more strict: 50 micrograms per cubic meter ($\mu\text{g}/\text{m}^3$) during a 24 hour period, as opposed to



THE BEAUTIFUL
GEOGRAPHY OF THE
AREA WE HAVE COME
TO LOVE IS HOME
TO THE HIGHEST
NUMBER OF POTENTIAL
DAYS OF AIR INVERSIONS
IN THE COUNTRY.

BY

Eric Teel

PHOTOS BY

Eric Teel & Denise Boehle

150 at the federal level. It is these tougher state regulations that Shasta County has exceeded. Since 1985, the county has averaged five days per year where it has exceeded the maximum level of PM10 allowed by the state, but in the last four years (as of March 6th), that number has dropped to under two days per year with a high PM10 of $51\mu\text{g}/\text{m}^3$. To compare, in 1996 alone, Sacramento County spent twelve days above the California limit. Their high was $86\mu\text{g}/\text{m}^3$.

A look at ozone violations shows slightly higher numbers for Shasta County. Since 1985, the average has been nine days per year where ozone levels are above the state standards. In 1997, the high reached 0.12ppm, almost a violation of the less restrictive federal standard.

Two other factors work against us in regard to our ambient air quality. The first is what's called an *air temperature inversion*.

An inversion is a cold air mass trapped under a warmer air mass. In Shasta County, air temperature inversions occur during the winter. During an inversion, pollution tends to get trapped in the cold air mass, and hangs in the air until atmospheric condition changes like wind or rain come along to clear it out. According to a study done by the United States Environmental Protection Agency, the beautiful geography of the area we have come to love is home to the highest number of potential days of inversions in the country.

The second factor is our neighbors to the south. The California Clean Air Act of 1988 requires the California Air Resources Board (ARB) to assess which regions in the state contribute air pollutants to downwind areas and cause those areas to exceed state air quality standards. In a review published in 1993, the ARB determined that transport from the broader Sacramento area was "inconsequential" to Shasta County ozone concentrations. However, in 1997, a Shasta County Department of Resource Management comprehensive study found that during the 1994, 1995, and 1996 ozone seasons, Shasta County's ozone problems were due to "substantial transport of ozone and ozone precursors from the southern Sacra-

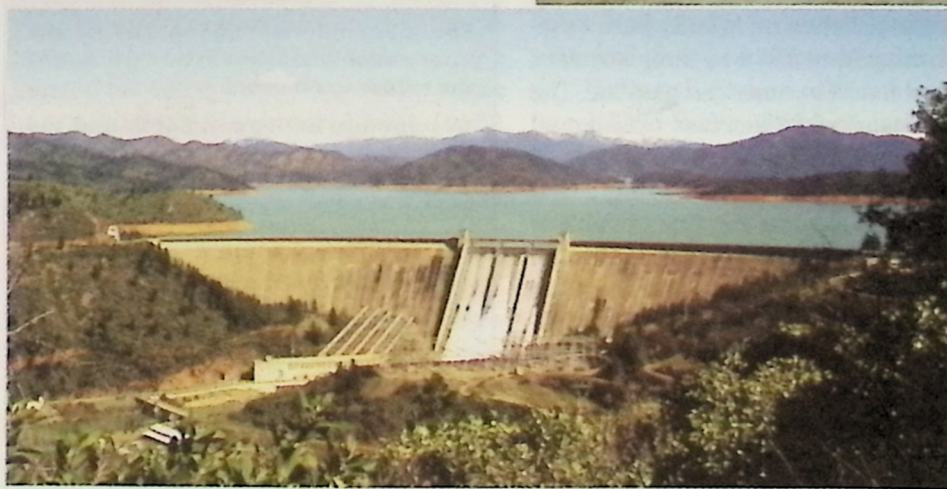
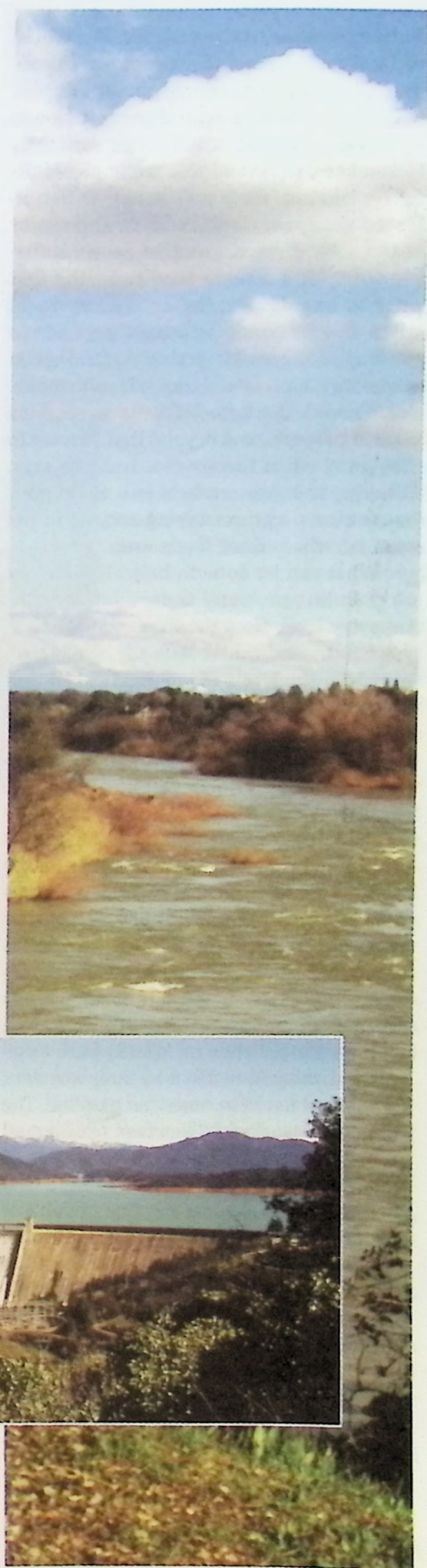
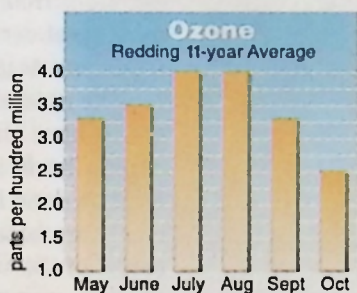
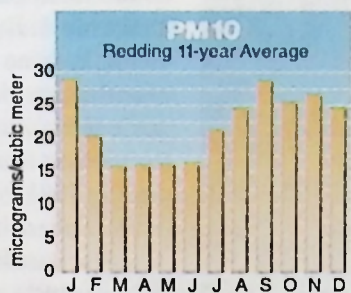
mento Valley." They came to this conclusion after studying the relative "age" of the pollutants in the sampled air, based on the level of reaction found in the particular chemical compounds, and by determining a "signature" of the air and trying to match it to known samples taken in other areas of the state. This finding was important because if Shasta County had been found to be the

sole contributor to the pollution problem locally, the ARB could have imposed costly controls on business and future development.

Both ozone and PM10 are seasonal problems. Ozone emissions tend to rise during the warmer months, when people are out driving, boating, off-roading, and even mowing the lawn more often, and when the sunshine tends to cook the chemicals to form smog. May through October tend to be the worst months for ozone in Shasta County. For PM10, the worst months tend to be

during the cooler months—September through February, in correspondence with the beginning of the agricultural burning period of fall and the burning of wood for home heating.

While most people have the ability to protect themselves somewhat from airborne pollutants (cough mechanisms, nose hairs, etc...), increased levels of ozone and partic-



ABOVE: The splendor of the three Shastas (mountain, lake and dam) on a clear day.

RIGHT: Nature awakens along the Sacramento River.

ulate matter can have significant health affects on some of the population. According to Dr. Lang Dayton of Redding, a private practice lung and critical care doctor, breathing polluted air can cause irritation to the nose, throat, eyes and lungs, especially in smokers, who tend to have impaired defenses against such pollutants. Other affected groups include children and senior citizens. Dr. Dayton says that people suffering from lung disease tend to be the first ones to show up at the emergency room when the air quality starts to get bad. To ward against possible problems, Dr. Dayton suggests simple avoidance. "Don't smoke, don't smoke, don't smoke. Keep any asthma treated properly, and beyond that, just try to stay away when the air gets bad," he says. "Staying indoors can help you avoid poor ozone times, as can running errands in the evening, when ozone levels drop."

What can be done to help alleviate the air pollution problem? Quite a bit, actually. On every level, from the federal government down to the individual, steps are being taken to reduce the levels of pollutants in the air. In 1990, Congress approved a law stating that an oxygenating compound was to be used in gasoline in areas with poor air quality. 70% of California's gasoline fell under that law. While Shasta County was not included in that mandate, the California ARB passed its own regulations in 1991 that included a requirement that all California gasoline must be oxygenated. That new state law went into effect in 1996, creating what is considered by the ARB as the cleanest gasoline in the world. Oxygenating compounds (the most commonly known is called Methyl Tertiary Butyl Ether, or MTBE) were originally introduced in 1979 as a replacement for the lead found in American gasoline. The compound worked to increase octane and reduce engine knocking by allowing the fuel to burn more cleanly. The ARB found that the new cleaner burning gasoline was able to reduce the smog-forming emissions from motor vehicles by 15%. That is equivalent to removing 3.5 million automobiles from California's roadways. The switch to the new gasoline formula reduced over three million pounds per day of unhealthy air pollutants from vehicles. Levels of benzene (a known carcinogen) were cut by one half, sulfur levels dropped by over 80%, ROG by 17%, and NOx by 11%. To put that in an individual perspective, it is comparable to leaving your car at home one day per week. Because of the reduced toxic emissions, the new gasoline has

cut the cancer risk from exposure by 40%. Alan Hirsh, a spokesman for the ARB says there has been a documented reduction of smog levels in some of California's problem areas as a result of the new gasoline.

So is this MTBE the wonder compound? More than a few opponents claim the new

gasoline has significantly reduced their gas mileage (author included), but Hirsh notes that studies have found a very insignificant change, between 1-3%. If it were more, he says, the ARB would see it in increased tax receipts from gasoline sales. Also, there has been a concern recently that MTBE (or its relative ETBE—ethyl tertiary butyl ether) has made its way into California's water system. While Hirsh admits that sometimes gasoline tanks do leak, and that MTBE has been found in some water sources, he points out that the new cleaner burning gasoline is less toxic than what was previously used and notes that similar leaks occurred then as well. In 1994, the state of California started a 10 year phase-in to have not only the world's cleanest gasoline, but the world's cleanest motor vehicle emissions. Each year, average emissions from an automobile manufacturer must meet certain criteria. Every year the requirements get tougher.

The state also requires automobile owners to have their vehicles run through a Smog Check. In Shasta County, the check must be done biennially. Emissions requirements are based on the individual age and model of the vehicle tested. This emissions control program started in the 1970s in some areas, and 1982 legislation expanded it statewide as of 1984. Since then, the California Department of Motor Vehicles says over 100 tons of pollutants (ROG and Carbon Monoxide) have been reduced per day from California's air. In March of this year, the California ARB approved regulations that will extend emissions requirements to leaf blowers, trimmers, lawn mowers, and other gasoline powered tools starting in the year 2000. ARB spokesman Jerry Martin explained the reason for the new law. "As we get cleaner cars on the road, these other sources of air pollution become a bigger part of the problem," he said. The new standards will cut emissions of hydrocarbons and NOx by 74% in hand-held tools. For other small engine items like generators, the requirement is a 67% reduction.

The Shasta County Air Quality Management District (AQMD) is the local agency responsible for achieving compliance with air quality standards. In addition to implementing federal and state programs, the AQMD funds programs locally that are designed to help reduce air pollution. Over the past few years, the AQMD has awarded grants to such a wide variety of projects as bike racks for Redding Area Bus Authority buses, awareness murals on buildings and



During the course of this month, Jefferson Public Radio will run a series of public service announcements on our Rhythm & News service in Northern California informing listeners of ways help eliminate air pollution, and of some of the events scheduled for Clean Air Month, including RABA's free ride day, and a bike-to-work day, held in conjunction with the California Bike Association. In addition, *The Jefferson Daily* will take a closer look at some of the issues discussed above, in an effort to raise awareness of the problem and educate about potential solutions.

For more information on any of the information discussed in this article, call the following numbers:

Community Education Section of the Shasta County Department of Resource Management: (530) 225-5369 or (800) 528-2850. Numerous brochures on ways to reduce air pollution.

Morgan Emultech

(530) 241-1364. Information on Dustgard or other products.

RABA

(530) 241-2877 Bus information, system maps, and route guides.

Smoking Vehicle Hotline

(800) 249-SMOG

California Air Resources Board

(800) 922-7349 Information on California's cleaner-burning gasoline and other automobile emissions requirements.

schools in the area (one of the murals happens to be painted on the side of the building that houses JPR's Redding facility), and a compressed natural gas bus for the Happy Valley School District. In April of 1997, a hotline was established that allows people to report "smoking vehicles." Owners of reported automobiles receive a letter explaining that their car was reported to the hotline and urging them to have their car checked. Owners are not fined as a result of being reported, but they are notified that vehicles with excessive tailpipe emissions are in violation of the State Motor Vehicle Code, and that a law enforcement officer could cite them for it. A response form is included with each letter.

For more urban areas such as Redding, city planners figure into the pollution solution. Every five years, they look at residential, commercial, and industrial land use over a 20 year timeframe. Jim King, a senior planner for the City of Redding says there are five levels of traffic flow within a city. "A" is considered smooth flow, while "F" is essentially gridlock. He says Redding's goal is to run at about a "C" level, meaning very light stoppage for traffic lights, but otherwise fairly smooth flow. His forecast for downtown Redding, one of the county's most congested areas, is for potential failure at three intersections, or an "F" level. One of the intersections known for its poor flow has been the crossing of Market Street and Eureka Way in downtown. With the construction of the new Court Street bridge, King says 21,000 cars per day have been diverted away from that congested intersection. Other proposals include a widening of the Cypress Street bridge, construction of "Free Bridge" at Parkview to Hartnell, and an idea to punch an east-west street through at the mall at Yuba Street. All of these ideas are intended to help keep Redding operating at a "C" level for years to come.

Individually, there are many things we can do to help alleviate air pollution. The Redding Area Bus Authority (RABA) operates 12 routes in and around Redding. Sue Hanson, a transportation planner from the Department of Public Works says that since the opening of RABA's new downtown terminal in August of 1996, ridership has increased by 20% during the fiscal year. She expects nearly 800,000 riders in 1998, and an average of around 70,000 per month.

Hanson attributes the increase in ridership to a number of factors. She says the enhanced facilities offer a safer, more protected environment for riders, as well as a centralized ticket outlet. The new facility also has public restrooms for people waiting to catch a ride. The basic fare for RABA is \$ 0.75 per ride, and RABA offers free transfers. Monthly passes and punchcards are also available for people who dislike fishing for correct change each time they board. Also, as a result of funding from the Shasta County Air Management District, RABA now has bike racks on every one of their busses. Each rack has space for two bicycles,



The Redding River trail allows pedestrians and bicyclists an auto-free place to exercise. Future expansion could make this trail more useful for commuters looking to leave cars at home.

and Hanson says the racks have been mostly full since initial installation in September of 1996. RABA also operates an electric bus used internally to transport drivers and mechanics. Hanson says that RABA is always looking for better ways to serve the public and to eliminate pollution. In 1994, RABA underwent a route modification designed to make the system run more efficiently. Also in 1994, RABA did an alternative fuel study. Hanson says the results showed that for the size of its fleet, RABA could not financially afford to operate on any of the other available fuel options. On May 14th, in conjunction with Clean Air Month, RABA plans to offer a Free Ride Day.

Remember, both ozone and PM10 problems in Shasta County are seasonal. In the warmer months, when smog starts to build, simply walking or riding bicycles can have a positive affect. If you are in an area where streets are not very accommodating to pedestrian traffic, consolidating trips saves both

time and money in addition to the air quality benefit. Carpooling is also a great way to lessen your individual impact on the environment. Keeping your automobile properly tuned also has a significant impact on pollutants released into the air. To help eliminate PM10 in the summer time, you can drive more slowly on unpaved roads to reduce dust. If you spend significant time on dirt roads for agriculture or other reasons, there are a few products you can investigate that work to reduce dust. Morgan Emultech, a Redding company with facilities in White City, Oregon, West Sacramento, and Bakersfield, offers an proprietary product called DOPE30, short for Dust Oil Penetrating Emulsion 30. DOPE30 was developed in the late 1980's and is comprised of pure asphalt and calcium lignin sulfinate, a food-grade binding agent that is a by-product of the wood pulping process. Water, rather than distilled solvents, is used to emulsify the asphalt and calcium lignin sulfinate to form a substance that can be applied to the surface of unpaved roads. As it dries, the DOPE30 hardens inert, and creates an environmentally friendly

protective barrier on the road surface that looks and acts similar to a regular asphalt road, minus the weight bearing properties of standard asphalt. Bob McCrea, General Manager of Morgan Emultech's dust division says DOPE30 has been used extensively over the past eleven years on logging roads in the Pacific Northwest, and is currently in use in the Napa Valley as well as the San Joaquin area. McCrea says it practically eliminates all airborne dust from unpaved roads.

During the course of this month, Jefferson Public Radio will run a series of public service announcements on our Rhythm & News service in Northern California informing you of ways help eliminate air pollution, and of some of the events scheduled for Clean Air Month, including RABA's free ride day, and a bike-to-work day, held in conjunction with the California Bike Association. In addition, The Jefferson Daily will take a closer look at some of the issues discussed above, in an effort to raise awareness of the problem and educate about solutions. We're all in this together. Clean air is up to us. ☐

This article is part of a project funded by a grant from the Shasta County Department of Resource Management.

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NATURE NOTES

Frank Lang

Dust Mites

Spring is here, and it's time to discuss the relationship between dust mites, human conjugal relationships, the condom, and runny noses.

Mites are everywhere in Pitcher Plants and human hair follicles, on birds, reptiles, mammals and plants, in soil and water, and in household dust. Tiny microscopic dust mites, 1/3 of a millimeter long, look like strange little eight-legged sheep. Dust mites wander about most homes feasting on human skin scales, beard shavings and other organic delectable edibles, found in dust and elsewhere.

Inquilines, animals that inhabit the abode of another, fill our homes. Booklice, silverfish, house centipedes, and spiders are common benign examples. But if you are allergic to one of the six or so allergens produced by dust mites, they are hardly benign. People who suffer from asthma are often allergic to dust mites. Asthmatics and some others of us are allergic to the mites and—sorry about this—their tiny pollen grain-sized droppings. These particles accumulate in carpets, padded chairs and davenport, beds and bedding.

Dust mites thrive at temperatures between 55 to 75 degrees Fahrenheit and in relative humidities between 60 to 70 per cent, conditions common in human bedrooms. Bedrooms are dust mite heaven. Bedding and mattresses provide ideal dust mite habitat. Populations can reach spectacular heights in down, feather, and foam bedding: two million dust mites in a double bed. Knowing this, you might think twice about blaming your spouse for moving bedding in the night. Temperature and humidity is just right in human beds. Furthermore, in the beds and bedding of human males and sexually active couples, there

often is a much more nutritious food source, semen. Modesty prevents a detailed discussion of semen deposition in bedding, except to say that gravity is strongly implicated. Semen is a complex fluid of sperm, the sugar fructose, enzymes and hormones. The sperm has little stored food itself and gets its energy from the fructose. Studies show that female mites fed dust without semen laid fewer eggs than females fed dust

with semen. More eggs mean more mites.

Getting rid of dust mites can be a major problem that may require removing carpets, covering mattresses, constant cleaning. Apparently various proprietary cleansers, designed to shampoo mites and their feces from household carpets, are

available. Ordinary household cleansers are not effective.

In beds where mating couples spread semen about, condoms might make the bed less hospitable to mites. Cut off the rich supply of nutrients and you might have fewer mites. Fewer mites might lower the population to a tolerable level. Asthma attacks and runny noses might become less severe. □

“
IT'S TIME TO DISCUSS
THE RELATIONSHIP BETWEEN
DUST MITES,
HUMAN CONJUGAL
RELATIONSHIPS, THE CONDOM,
AND RUNNY NOSES.
”

Dr. Frank Lang is Professor Emeritus of Biology at Southern Oregon University. *Nature Notes* can be heard on Fridays on the *Jefferson Daily*, Saturdays at 8:30am on JPR's Classics & News Service and Sundays at 10am on JPR's Rhythm & News Service.

Ray Reussner

Classical guitarist Ray Reussner was smiling as he drove through 25 miles of countryside to the Mission San Antonio in southern California. This isolation from noise, traffic, and disturbance was perfect.

The chapel was closed, but Father John kindly opened it so Reussner could look around. But Reussner didn't want to look so much as to listen. He clapped and whistled, and his smile broadened. He asked if he could play his guitar there for a bit.

Certainly he could, Father John said. Why, Father Juan Baptista, a padre of the mission era now buried in this chapel, had been musical himself. Reussner should play there at the altar, next to the gravesite.

So, sitting next to Father Juan, Reussner played a few pieces. As the last note faded, Father John said quietly, "I think Father Juan is very pleased."

So was Reussner. At last he had found suitable acoustics for recording his next CD.

This search for perfect sound is not new to Reussner, who will play at the First Presbyterian Church in Coos Bay on May 8 and at the Craterian Theater in Medford on May 15. He has been obsessed with sound since 1962, when he first heard a Segovia recording. Within a day he had bought a guitar; within a month he was his teacher's best student; within a few months he was in Spain, studying with Jose Tomas, a teaching assistant to Segovia. A year and a half later, he was a student in Segovia's master classes.

"That year was the beginning of my magical times with Segovia," he says.

Those magical times lasted till Segovia's death in 1986—and even beyond. Reussner credits Segovia's personality as well as his musicianship when



"THIS IS AS CLOSE
AS YOU'LL COME
TO HEARING THE
SEGOVIA SOUND."

he says, "In all things musical on the guitar—even after his death—he has guided and inspired me."

But the magical sound itself proved elusive.

"In his lessons Segovia concentrated more on interpretation than on technique," Reussner says, adding with a smile, "He seemed to guard his technique a little jealously."

Most critics—and most guitarists—agree that the Segovia sound has eluded even the best of the maestro's now famous students.

"For all the virtuosity rampant in the guitar world today," wrote Donal Henaban several years ago in an essay called "The Segovia Legacy." "No other guitarist gives the listener the same sense of seamless continuity."

Today, however, there are those who agree with guitarist Rick Foster, who said about Reussner, "This is as close as you'll come to hearing the Segovia sound."

Encore Recording Studios, who recorded Reussner at the Mission San Antonio, are among those who agree. "Of all the guitarists we have recorded, he sounds the best," they said—no small praise from a label that has recorded guitarists as

eminent as Christopher Parkening!

Even Reussner is pleased. He says, part wistfully, part proudly. "I wish I could go to Segovia with my guitar and say, 'Is this it? Did I find it? Do I have it?'"

Such is the reward for an unremitting, decades-long search for perfection. Anything less than the delicate power of the Segovia sound would not suffice. No matter the acclaim and the applause, no matter the international prizes or Segovia's words of praise about "refined sensitivity" and "a gift for interpretation," without that sound, Reussner was unhappy. So, finally, he quit giving concerts.

CONTINUED ON PAGE 15

BY

Diana Coogle

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ONLINE

Joe Loutzenhiser

2000 Apologies

I, and the computer programming industry in which I work, have failed the general public on an epic scale. I am referring of the Year 2000 Problem, in which certain software, and some hardware, will fail at the turn of the century. And what is the most disconcerting is that it may be too late to sufficiently rectify the trouble.

The Year 2000 Problem is complex, but a simple example can demonstrate one of its manifestations. Suppose we have a list of items that we organize with a date in the format of YYMMDD (Example: 980328). This is a convenient format because we can sort by this number and the most recent item

will percolate to the top of the list. But when year Jan. 1st, 2000 rolls around the date becomes 000101 and the sorted list's most recent item becomes the last record, not first, and the program fails. Of course, this could be easily avoided by using four digit years (YYYYMMDD), but this was not always possible. Early computers were strapped for memory and storage, so programmers were forced to find ways to conserve these expensive resources. One method used was two-digit year dates. Programmers, or more often managers, thought that with the rapid pace of computing, the software would no longer be in use by the time 2000 arrived. But working software often has little reason to be changed and is still running now as 2000 approaches.

Most early programmers have this excuse for their software, but these are not the only programs that will fail. To put it bluntly, the software industry has been remiss in its responsibility in anticipating this problem. To this very day software is being written that is not Year 2000 compliant. There are many reasons why: laziness, procrastination, ignorance, greed, apathy, or

the need to survive. Sometimes we think, "We'll fix it later, if necessary." Some programmers never analyze their software to even see if it will fail. "I'm a good programmer. It'll be fine," they say. Some rapacious companies see it as a revenue opportunity. "Version 2.0 of our software is not Year 2000 compliant, but you can upgrade to

version 3.0 for only \$250.00." Often programmers expect the next version of their development tools to solve the problem. But what if the company that sells these tools doesn't produce in time, or isn't around anymore? Or sometimes we are left with no recourse because important paying clients

demand the use of specific, non-compliant, software. Our livelihood depends on serving the client, but we know that later it will cost the general public dearly, in higher product costs or taxes, to either hastily correct the problem or deal with the failure.

Most companies and government agencies are painfully aware of the Year 2000 problems with their software. Many are successfully resolving these problems, either through careful analysis and correction or heroic efforts with lots of overtime. But computers have become so intrinsic to modern life, and there is so much software in use, that it just may be too much to debug in such a short time.

Then the question becomes "What will happen on Jan 1st, 2000?" I tend to be a pessimist, but in this case I feel that much of the hysteria may be unwarranted. The software that is mission critical (financial, medical, telecommunication, networking, industrial) is also initially the most scrutinized. The financial, legal, and political repercussions of such software failing make its Year 2000 compliance imperative. There are already law firms gearing up to bring lawsuits against companies whose faulty

THESE PROBLEMS SERVE
AS A WARNING TO
PROGRAMMERS THAT
WE ARE ULTIMATELY
RESPONSIBLE FOR THE
SOFTWARE WE CREATE.

software results in damages. Such pressure cannot be ignored, and most of these companies have, or are, taking the proper steps. Another often-overlooked consideration is that failure often occurs long before the proverbial Jan. 1st, 2000. Software, particularly financial, often track future dates. Because of this date problems are exposed before 2000 and fixes can be carefully applied before the situation becomes dire. As for the microcosm of PCs there may be nothing beyond trivial annoyances. As an experiment I set the clock forward on my Windows 95 machine to Jan. 24th, 2000 and used it that way for a week. Only my email program had problems, and that was fixed by applying the latest update. I would expect all the recent PC operating systems, Windows 95, Windows NT, and the Macintosh to continue relatively unhampered. I am more concerned about the functioning of the Internet. With its tangled web of network infrastructure and creaky old UNIX servers, it may have sporadic outages. Much of the Internet was developed with the hacker aesthetic of, "Just get it working—we'll polish it later," surely resulting in Year 2000 problems slipping through the cracks.

We have had computing for only the last fifty years of the millennium. I am amazed that that computing industry did not better prepare, knowing that 2000 was just around the corner. We have only ourselves to blame. Although I have attempted to be as forward thinking as possible and write only compliant software, I apologize as a member of the development community that was not careful enough.

Regardless of what happens in 2000 these problems serve as a warning to programmers that we are ultimately responsible for the software we create. With our societies increasing dependence on computers it is more important now than ever. I worry that once past the Year 2000 we'll forget the lessons learned and in the Year 3000 will have a thousand years worth of software to fix. ■

Joseph Loutzenhiser works for Project A, a source of very good bits, and lives in Ashland with his wife and son. He has worked with computers for ten years both professionally and recreationally.

JEFFERSON ALMANAC *From p. 4*

to the candidate! Nah. But I can recall it to myself: Ah yes, "Governing a country is like frying a small fish." Hah! Of course! You pay a lot of attention and don't attempt anything grandiose. Then you savor. And then comes this one: "Thorn bushes spring up wherever the army has passed. Just do what needs to be done. Never take advantage of power. Achieve results, but never glory in them."

That was it, maybe. America was learning the Tao. With our political system at a standoff, the public had achieved peace. Both sides have bombast, but neither side gets its way. Thus, the people get to live their lives. Plates are filled. People are content. Maybe that's what the Prez is up to. He doesn't try much, but the people are

happy. They're getting what they want. The small fish is being well fried. This has to be the most sophisticated electorate in the history of the world. We're not indifferent; we've just learned how to play the game. We are bringing the Prez along. He tried a lot in the beginning, but we said, just settle down there now. Ah. The sage does nothing, yet leaves nothing undone. So says the Tao.

It was dark now and the white lines were flipping by. Well, I told the candidate, wake me if you want me to drive.

John Darling is an Ashland writer, counselor and ex-political aide. ■

SPOTLIGHT *From p. 13*

During ten years of retreat Reussner continued to try to find, in his fingers, on his guitar, the composite of textures that created the Segovia sound. Should he hold the guitar more up, more down, more out? Play with the fingers more flat or curled, more turned, less turned? Cut the fingernails more flat or round or slanted? Pluck the strings? Press the strings? What technique would yield that coveted sound?

By 1993, Reussner had met his own exacting standards. He reemerged to the world of guitar, playing concerts and making CDs.

His first CD, *Song Without Words*, was recorded in the Blessed Sacrament Chapel of the Santa Barbara Mission, an acoustic setting that gave that recording what Reussner calls "a magical quality." But a year later the Santa Barbara Mission installed a carpet, ruining the acoustics and sending Reussner on the search that ended at the Mission San Antonio.

His second CD, to be released by the Encore label this spring, has a different magic. Not only was the setting perfect, not only was Father Juan pleased, but the people at Encore with their sophisticated equipment feel they have produced an audiophile's dream recording, the first guitar recording made for high-definition CD.

Reussner sees his May concerts as a tribute to Segovia, "to remind us of his important place in the history of music." The pieces he will play were either transcribed by or written for Segovia. Some are pieces that Reussner played under Segovia's tutelage.

Segovia's legacy was vast—the guitar as concert instrument, a greatly expanded repertoire, and a large following of devoted students and prominent classical guitarists. But this concert may be even more of a tribute to the Segovia sound than to the Segovia legacy. "The song of the piano is a discourse," Segovia said. "The song of the cello is an elegy. But the song of the guitar is a song." It is that song that Ray Reussner, like Segovia, has found in his guitar.

Ray Reussner will perform at the First Presbyterian Church in Coos Bay on May 8 and at the Craterian Theater in Medford on May 15. Tickets for the Medford performance are available at the Craterian Box office or by phone at (541)779-3000. For further information call (541) 552-6301. ■



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Alejandra Martins

Desperately Seeking Maria

Recently, Alejandra Martins, Senior Producer of The World, which can be heard on the News & Information Service at 2pm Monday through Friday, traveled to South America to produce "Che Guevara: The Man Behind the Myth." A native of Uruguay, Martins employed her native language ability and familiarity with South American customs to surmount the natural suspicion many people feel toward foreign journalists. The result was an account of Guevara's last days by eyewitnesses, many of whom had remained silent about the incident for 30 years. Following is Martins' account of how her search for Che in the heart of Bolivia returned unexpected rewards.

Two to the right, three to the left. It's the red door ... or just ask anybody!" said the woman at the boarding house. I quickly realized that maps are no good when it comes to getting around in the town of Vallegrande.

And the same can be said for telephones. "No point in calling, just go there!" was the universal advice.

I had arrived in this remote town of South Central Bolivia with a mission: to reconstruct the last days in the life of legendary revolutionary Ernesto "Che" Guevara. Thirty years ago, Guevara was captured in the rugged mountains not far from Vallegrande, but time there seems to have stood still. While many have left in search of jobs elsewhere, those who remain have vivid memories of perhaps the most traumatic period in their town's history.

There was one person in particular I wanted to interview in Vallegrande—after all, she was present at the local hospital where Che's body was brought just hours after he was shot dead in a nearby village by the Bolivian military. I was told she not only kept a lock of his hair, but she also organized the annual pilgrimage in honor of "Saint Che."

When I arrived at the red door, I was met by disappointment.

"She's probably at the market," a neighbor told me. "Ah, and we have a

funeral later today. The whole town will be at the service ..."

It was to be the beginning of a long saga: desperately seeking Maria. It took several attempts, but finally the magic red door opened to reveal a wide smile and a good looking (and extremely suspicious) woman in her seventies.

"Take a seat. What did you say your name was? Alejandra? Well, Alejandra, as you realize this is a very personal matter to me. I'll have to think about it ... I'll agree to talk if Susana does as well."

Susana! Of course—one to the right, four to the left, behind the market, the green door, or just ask anybody! Susana was the young nurse who'd had her fifteen minutes of fame one sultry afternoon in 1967: She'd been asked to wash the body of Che and prepare it to be exhibited to the world.

Susana's house was just a big room, divided by a curtain: on one side, a small grocery store; on the other, her home, shared with her two children and an older sister. I spent a long time talking to Susana, and answering questions from her children.

"Alejandra, how is the square of Uruguay?"

It took me a few seconds to understand what Miguel, Susana's teenage son, was talking about. You see, Vallegrande is a small place where everything revolves

around the main square—the church, the town hall, life. For Miguel, Uruguay was not a country in Latin America but a name, a distant place, perhaps larger and more mysterious, even, than Vallegrande.

I kept thinking about Miguel when I left Susana and headed back to, yes, the red door. Maria was waiting for me. Somehow she seemed to know where I was coming from, where I had been, whom I had talked to. It's a form of community policing, Vallegrande style, and the locals are expert at it.



A bust of Che Guevara graces the town square of La Higuera, Bolivia, where the revolutionary was killed in 1967.

From that moment on, Vallegrande became a big and friendly place. With Maria's powerful blessing and precise directions, doors that had remained closed to the world for a long time opened up to me. People were suddenly willing to share their memories. I was beginning to think that Che Guevara himself was orchestrating it all!

I had made quite a few friends in Vallegrande by the time I decided to go to La Higuera, the tiny village where Guevara was shot dead. I was even accompanied by a special guide. Jose Castillo, one of the few survivors of Che's guerrilla group, had returned to Vallegrande after decades in exile, and he asked if he could accompany me. The journey took us more than two hours, driving on rough roads, surrounded by spectacular mountains and solitude.

Thirty years ago, there were no roads leading to La Higuera, only mountain tracks. But the new road has brought little change to the village. There are only a few houses, a little school and a tiny, leafy square.

The old mayor of the village, Anibal, invited us into his home. We spent a whole afternoon recalling the events of 30 years ago, while the locals dropped by, his grandchildren ran around and his daughter kept filling our glasses with home-made "chicha," the traditional drink.

I left La Higuera in the evening with an unexpected task. A middle-aged woman came to the mayor's house with an expression of fear and anxiety on her face.

"Please, my husband was repairing a

roof! He fell! He's in pain! Can you take him to the doctor in Vallegrande?"

Quick change of plans. I returned to Vallegrande with the man in pain, his daughter, his son and a local teenage girl with her precious cargo—a sack of potatoes and two roosters. As we slowly made our way through the rough roads, the spectacular sunset transformed the green mountains into temples of red and orange light.

Many details about the death of Che Guevara are still a mystery, but I returned from my journey with a deep respect for the vastness of Bolivia and a self-made promise: to find a picture of the most beautiful square in Uruguay for my new-found friend in Vallegrande. □

OPEN AIR

Tune-in to Jefferson Public Radio's house blend of jazz, contemporary, blues, world beat, and new music.

Join hosts **Maria Kelly** and **Eric Alan** on a musical journey that crosses convention and shadows boundaries.



Rhythm & News

**Monday-Fridays
9am-3pm**



PROGRAM GUIDE

At a Glance

Specials this month

Rhythm & News Service KSMF/KSBA/KSKF/KNCA/KNSQ

On Sunday May 24, *Thistle & Shamrock* offers a special program from the Celtic Connections Festival in Glasgow, Scotland featuring Canadian singer-songwriter and multi-instrumentalist Loreena McKennitt. Host Fiona Ritchie interviews Loreena and we'll hear her arrangements of traditional Celtic songs and the poetry of W.B. Yeats, together with original music of Celtic inspiration. Sunday, May 24 at 9 PM on the Rhythm & News Service.

CLASSICS & NEWS SERVICE KSOR / KSRS / KNYR / KSRG

This month the *Lyric Opera of Chicago* gets into full swing with its 43rd season and a world premier production of the opera *Amistad*. Inspired by the poem "Middle Passage" by Robert Hayden, composer Anthony Davis and librettist Thulani Davis tell the story of the courageous captives of the slave ship and the trial they endured after their capture. Conductor for the opera is Dennis Russell Davies. Saturday, May 16 at 10:30 AM on the Classics & News Service.

Volunteer Profile: George Ewart

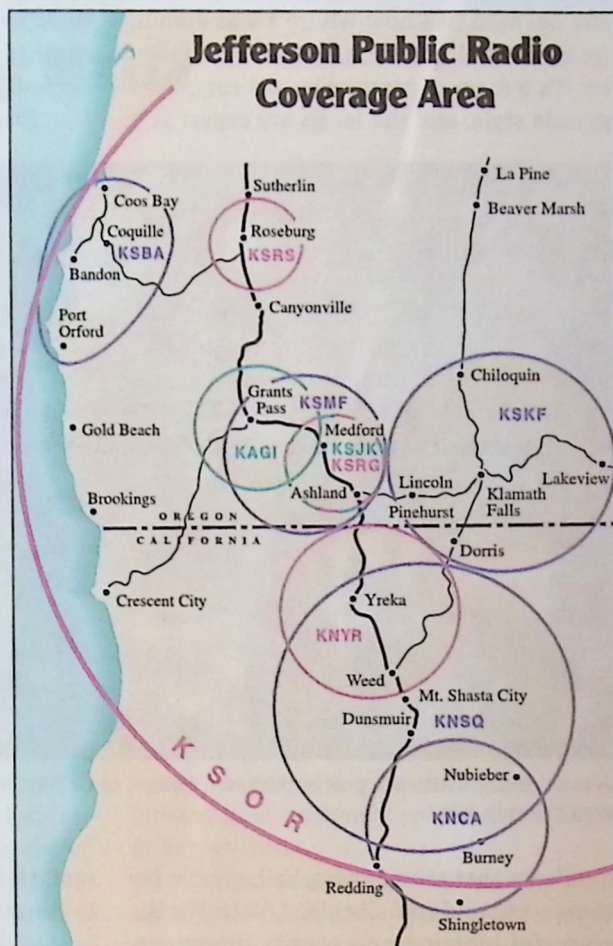
In October, JPR broadcast its first *Jazz Sunday* program from Redding with host George Ewart. George can now be heard every Sunday from 10am to 2pm on the Rhythm & News Service.

George was brought up on the rhythm & blues, rock & roll, jazz and classical music that flourished in the San Francisco Bay area in the '50s and '60s. After hearing a Gerry Mulligan and Chet Baker tune from his father's juke box business, he was hooked on jazz. Since then, he has been an avid collector of albums ranging from early Bebop up through the big bands of the '50s and '60s. He also has a penchant for 'novelty' numbers that tend to fall through the cracks. *Jazz Sunday* allows George to stay on top of the current jazz scene, as well as preserving the past. "*Jazz Sunday* allows me to crusade for jazz. People have been saying jazz is dead, but it's surfacing everywhere in the world, influencing musicians, and being influenced by other types of music. I like music that keeps my foot tapping, my body rockin' and a smile on my face," he says.

When he's not listening to jazz, George works as a Shasta County school teacher. He has a daughter who shares his musical tastes and a wife who doesn't.



PHOTO: KETH COFFEY



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Canyonville 91.9	Mt. Shasta, McCloud, Dunsmuir 91.3
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CLASSICS & NEWS

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Monday through Friday		Saturday	Sunday
5:00 Morning Edition	4:30 Jefferson Daily	6:00 Weekend Edition	6:00 Weekend Edition
7:00 First Concert	5:00 All Things Considered	8:00 First Concert	9:00 Millennium of Music
12:00 News	7:00 State Farm Music Hall	10:30 NPR World of Opera	10:00 St. Paul Sunday
12:06 Siskiyou Music Hall		2:00 St. Louis Symphony	11:00 Siskiyou Music Hall
4:00 All Things Considered		4:00 All Things Considered	2:00 The Concert Hour
		5:00 Common Ground	3:00 Car Talk
		5:30 On With the Show	4:00 All Things Considered
		7:00 State Farm Music Hall	5:00 Best of Our Knowledge
			6:00 Selected Shorts
			7:00 State Farm Music Hall

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Monday through Friday		Saturday	Sunday
5:00 Morning Edition		6:00 Weekend Edition	6:00 Weekend Edition
9:00 Open Air		10:00 Living on Earth	9:00 Marian McPartland's Piano Jazz
3:00 All Things Considered		N. CALIFORNIA STATIONS ONLY:	10:00 Jazz Sunday
5:30 Jefferson Daily		10:30 California Report	2:00 Le Show
6:00 World Café			3:00 Confessin' the Blues
8:00 Echoes		11:00 Car Talk	4:00 New Dimensions
10:00 Jazz (Mon-Thurs)		12:00 West Coast Live	5:00 All Things Considered
Jazz Revisited (Fridays)		2:00 Afropop Worldwide	6:00 Folk Show
10:30 Vintage Jazz (Fridays)		3:00 World Beat Show	9:00 Thistle & Shamrock
		5:00 All Things Considered	10:00 Music from the Hearts of Space
		6:00 American Rhythm	11:00 Possible Musics
		8:00 Grateful Dead Hour	
		9:00 The Retro Lounge	
		10:00 Blues Show	

News & Information

KSJK AM 1230
TALENT

KAGI AM 930
GRANTS PASS

Monday through Friday		Saturday	Sunday
5:00 BBC World Service	4:00 The Connection	6:00 BBC Newshour	6:00 CBC Sunday Morning
7:00 Diane Rehm Show	6:00 Fresh Air (repeat of 3pm broadcast)	7:00 Weekly Edition	9:00 BBC Newshour
8:00 The Jefferson Exchange	7:00 As It Happens	8:00 Sound Money	10:00 Sound Money
10:00 Public Interest	8:00 The Jefferson Exchange (repeat of 8am broadcast)	9:00 BBC Newshour	11:00 To the Best of Our Knowledge
11:00 Talk of the Nation	10:00 BBC World Service	10:00 Healing Arts	2:00 Larry Josephson's Bridges
1:00 Monday: Talk of the Town		10:30 Talk of the Town	3:00 Second Opinion
Tuesday: Healing Arts		11:00 Zorba Paster on Your Health	3:30 Journal of the Americas (repeat of Wednesday broadcast)
Wednesday: Journal of the Americas		12:00 Wait Wait... Don't Tell Me	4:00 Commonwealth Club
Thursday: Latino USA		1:00 West Coast Live	5:00 Sunday Rounds
Friday: Real Computing		3:00 A Prairie Home Companion with Garrison Keillor	7:00 People's Pharmacy
1:30 Pacifica News		5:00 Wait Wait... Don't Tell Me (repeat of noon broadcast)	8:00 The Parent's Journal
2:00 The World		6:00 New Dimensions	9:00 Tech Nation
3:00 Fresh Air with Terry Gross		7:00 BBC World Service	10:00 BBC World Service

Program Producer Directory

NATIONAL PUBLIC RADIO

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DIANE REHM SHOW • drehm@wamu.edu
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MARIAN MCPARTLAND'S PIANO JAZZ
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Listener line: (202) 842-5044
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TALK OF THE NATION
THISTLE & SHAMROCK
WAIT WAIT ... DON'T TELL ME
WEEKEND EDITION
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KSOR dial positions for translator communities listed on page 18

MONDAY-FRIDAY

5:00-6:50 am

Morning Edition

The latest in-depth international and national news from National Public Radio, with host Bob Edwards.

6:50-7:00 am

JPR Morning News

Includes weather for the region and Russell Sadler's Oregon Outlook commentaries. Hosted by Kelly Minnis.

7:00am-Noon

First Concert

Classical music, with hosts Susan DeRosia, John Baxter, and Julie Amacher. Includes: NPR news at 7:01 and 8:01, *Earth and Sky* at 8:35 am, *As It Was* at 9:30, and the *Calendar of the Arts* at 9:00 am.

Noon-12:06pm

NPR News

12:06-4:00pm

Siskiyou Music Hall

Classical Music, hosted by Eric Teel and Milt Goldman. Includes *As It Was* at 1:00 pm and *Earth & Sky* at 3:30 pm.

4:00-4:30pm

All Things Considered

The latest news from NPR, with hosts Linda Wertheimer, Robert Siegel, and Noah Adams.

4:30-5:00pm

The Jefferson Daily

Jefferson Public Radio's weekday magazine, with regional news, interviews, features and commentary.

5:00-7:00pm

All Things Considered

The latest international and national news from NPR.

7:00-2:00am

State Farm Music Hall

Your participating Jackson and Josephine County State Farm Insurance agents bring you classical music every night, with hosts Bob Christiansen, Jeff Esworthy and Brandi Parisi.

SATURDAYS

6:00-8:00am

Weekend Edition

National and international news from NPR, including analysis from NPR's senior news analyst, Daniel Schorr. Scott Simon hosts.

8:00-10:30am

First Concert

Classical music to start your weekend. Includes *Nature Notes* with Dr. Frank Lang at 8:30am, *Calendar of the Arts* at 9:00am, and *As It Was* at 9:30am.

10:30-2:00pm

NPR World of Opera

2:00-4:00pm

St. Louis Symphony

4:00-5:00pm

All Things Considered

The latest international and national news from NPR.

5:00-5:30pm

Common Ground

5:30-7:00pm

On With The Show

The best of musical theatre from London's West End to Broadway. Hosted by Herman Edel.

7:00-2:00am

State Farm Music Hall

Your participating Jackson and Josephine County State Farm Insurance Agents bring you classical music, with hosts Louise Vahle and Brandi Parisi.

SUNDAYS

6:00-9:00am

Weekend Edition

The latest national and international news from NPR, with host Liane Hansen - and a visit from "The Puzzle Guy."

9:00-10:00am

Millenium of Music

Robert Aubry Davis surveys the rich - and largely unknown - treasures of European music up to the time of J.S. Bach.

10:00-11:00am

St. Paul Sunday

Exclusive chamber music performances produced for the public radio audience, featuring the world's finest soloists and ensembles. Bill McLaughlin hosts.

11:00-2:00pm

Siskiyou Music Hall

Music from Jefferson Public Radio's classical library.

2:00-3:00pm

The Concert Hour

Features great performances recorded for broadcast in Germany, hosted by Michael Rothe.

3:00-4:00pm

CarTalk

Click and Clack come to the Classics!

4:00-5:00pm

All Things Considered

The latest news from NPR.

5:00pm-6:00pm

To the Best of Our Knowledge

An hour devoted to discussion of the latest issues in politics, culture, economics, science and technology.

6:00-7:00pm

Selected Shorts

Want someone to tell you a story? This series from NPR, recorded live at New York City's Symphony Space, features some of this country's finest actors reading short stories.

7:00-2:00am

State Farm Music Hall

Your participating Jackson and Josephine County State Farm Insurance agents present classical music, with hosts Louis Vahle and Jeff Esworthy.

FEATURED WORKS

* indicates May birthday

First Concert

- May 1 F Ravel: *Ma Mere L'Oye*
- May 4 M Scarlatti/Avison: *Concerti Grossi*
- May 5 T Chavez: *Suite for Double Quartet*
- May 6 W Tchaikovsky*: *Symphony No. 2, "Little Russian"*
- May 7 T Brahms*: *Serenade No. 2, Op. 16*
- May 8 F Beethoven's *Symphony No. 5*
- May 11 M Copland: *Appalachian Spring*
- May 12 T Faure*: *Pelleas et Melisande Suite, Op. 80*
- May 13 W Grieg: *Holberg Suite*
- May 14 T Dvorak: *Piano Quartet in D, Op. 23*
- May 15 F Larsson*: *A Pastoral Suite*
- May 12 T Faure*: *Sonata No. 1 in A for Violin and Piano*
- May 13 W Haydn: *Symphony No. 45 in F# minor "Farewell"*
- May 14 T Beethoven: *Symphony No. 6 "Pastoral"*
- May 15 F Glasunov: *Symphony No. 7 "Pastoral"*
- May 18 M Satie*: *Three Pieces in the Shape of a Pear*
- May 19 T Bridge: *The Sea*
- May 20 W Schubert: *Trio in B flat for violin, viola, and cello*
- May 21 T Beethoven: *Triple Concerto*
- May 22 F Wagner*: *Music from Die Meistersinger*
- May 19 T Dvorak: *Cello Concerto Op. 104*
- May 20 W Schubert: *Symphony No. 9 D.944 "Great"*

- May 21 T Sibelius: *Symphony No. 6 Op. 104 in D minor*
- May 22 F Beethoven: *Piano Sonata No. 29 "Hammerklavier"*
- May 25 M Paray*: *Symphony No. 1 in C*
- May 26 T Rimsky-Korsakov: *"Sinfonietta on Russian Themes"*
- May 27 W J.S. Bach: *Violin Concerto in E*
- May 28 T Tchaikovsky: *Serenade for Strings*
- May 29 F Mozart: *String Quartet in C, K 515*

Siskiyou Music Hall

- May 1 F Balakirev: *Piano Concerto in Eb Major*
- May 4 M Vaughn Williams: *"A London Symphony"*
- May 5 T Chausson: *Symphony Op. 20 in Bb Major*
- May 6 W Brahms: *Symphony No. 1 in C minor Op. 68*
- May 7 T Tchaikovsky*: *Symphony No. 4 in F minor*
- May 8 F Coleman: *Symphony No. 1 "Idavoll"*
- May 11 M Still*: *Africa*
- May 12 T Faure*: *Sonata No. 1 in A for Violin and Piano*
- May 13 W Haudn: *Symphony No. 45 in F# minor "Farewell"*
- May 14 T Beethoven: *Symphony No. 6 "Pastoral"*
- May 15 F Glasunov: *Symphony No. 7 "Pastoral"*
- May 18 M Satie/Diamond*: *Messe des Pauvres*
- May 19 T Dvorak: *Cello Concerto Op. 104*
- May 20 W Schubert: *Symphony No. 9 D.944 "Great"*
- May 21 T Sibelius: *Symphony No. 6 Op. 104 in D minor*
- May 22 F Beethoven: *Piano Sonata No. 29 "Hammerklavier"*
- May 25 M Dvorak: *Concerto for Cello and Orch.*
- May 26 T Schumann: *Fantasy in C Op. 17 for Piano*
- May 27 W Rimsky-Korsakov: *Sheherazade*
- May 28 T Vaughan-Williams: *Symphony No. 5*
- May 29 F Wallace: *Creation Symphony in C# minor*

HIGHLIGHTS

Opera

- May 2 *The Marriage of Figaro* by Mozart
Bryn Terfel, Elizabeth Futral, Renee Fleming, Hagan Hagegard, Susan Graham; Zubin Mehta, conductor
- May 9 *Nabucco* by Giuseppe Verdi
Alexandru Agache, Maria Guleghina, Samuel Ramey; Bruno Bartoletti, conductor

May 16 *Amistad* by Anthony Davis
Thomas Young, Mark S. Doss, Florence Quivar, Stephen Ward, Eugene Perry, Kimberly Jones, Mark Baker; Dennis Russell Davies, conductor

May 23 *La Boheme* by Giacomo Puccini
Mirella Freni, Vincenzo La Scola, Kim Josephson, Juliana Rambaldi, Brian Montgomery; Bruno Bartoletti

May 30 *Idomeneo* by Mozart
Placido Domingo, Mariella Devia, Carol Vaness, Vessalina Kasarova, Richard Drews; John Nelson, conductor

Saint Louis Symphony Orchestra

May 2 Escher: *Musique Pour L'esprit en Deuil*;
Mozart: *Piano Concerto No. 25, K. 503*; Schumann:
Symphony No. 2, Opus 61; Ivan Moravec, piano; Hans Vonk, conductor

May 9 Lieberman: *"Fire"*; Rachmaninoff: *Piano Concerto No. 2*; Debussy: *"Images"*; Eduardus Halim; piano, David Loebel; conductor

May 16 Handel: *Concerto Grosso, Opus 6. No. 12*;
Bach: *Concerto in C Minor for Oboe and Violin*; Haydn:
Cello Concerto in C Major; Mozart: *Concerto for Two Violins, K. 186*; David Halen, Alison Harney, Elisa Barston, Dana Edson Myers, violins; John SantAmbrogio, cello; Peter Bowman, oboe; Melissa Brooks, cello; Hans Vonk, conductor

May 23 Ott: *Improvisation on the "Clara Songs"* from Egmont; Beethoven: *Piano Concerto No. 3*; Schubert: *Rondo in A Major for Violin*; Mendelssohn: *Symphony No. 5, "Reformation"*; Louis Lortie, piano; David Halen, violin

May 30 Richard Strauss: *Four Last Songs*; Gustav Mahler: *Symphony No. 4*; Barbara Hendricks, soprano; Hans Vonk, conductor

Saint Paul Sunday

May 3 The Paris Piano Trio
Beethoven: *Trio in G major, Op. 1, No. 2 - iv. Finale: Presto*; Chausson: *Trio in G minor, Op. 3 - iii. Assez lent*; Ravel: *Trio in A minor*

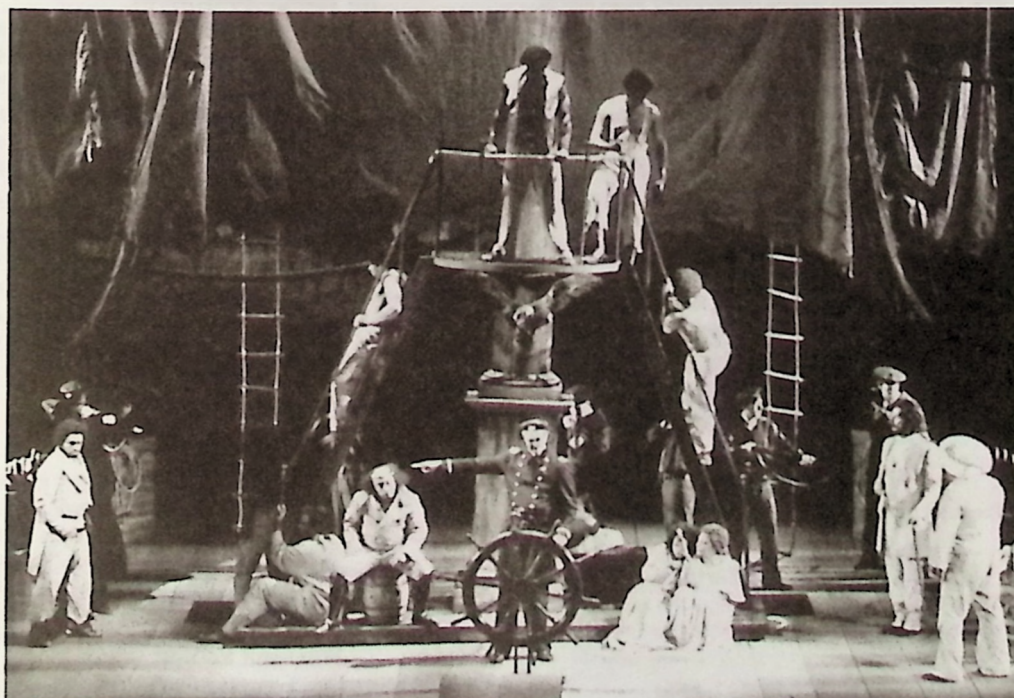
May 10 The King's Noyse
"At the Paris Court of Charles IX (1570-90)" Anon:
Mon Dieu la belle Entre, Laissez la verte couleur, Ton amour ma maistresse; LeJune: Allons, allons gay, Je suis desherite; Phalse: Les Bouffons, Almade/Saltarello, Schiarazula Marazula, Pavane and galliard "La Bataille"

"The 17th c English ballad" Anon: The happy meeting, Boatman, Grimstock, Emperor of the Moon, Barbara Allen's cruelty, Strawberries and cream, Half hanniken, Nottingham ale to the tune of "Lilli Burlero"

May 17 Gil Shaham, violin, and Orli Shaham, piano
Dvorak: *Sonata in F major, Op. 57, Sonatina in G major, Op. 100, Four Romantic Pieces, Op. 75, movement iii*

May 24 Arte Chorale. Program TBA

May 31 Charles Rosen, piano. Program TBA



A scene from the world premiere of Anthony Davis' *Amistad*, which will be broadcast May 16 at 10:30am on the Classics & News Service.



URL Directory

BandWorld Magazine

<http://www.jeffnet.org/bandworld>

Best Foot Forward

<http://www.jeffnet.org/bestfoot>

Blue Feather Products

<http://www.blue-feather.com>

Chateaulin

<http://www.jeffnet.org/chateaulin>

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ESPI

<http://www.jeffnet.org/espi>

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JEFFNET

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City of Medford

<http://www.ci.medford.or.us>

Rogue Valley Symphony

<http://www.jeffnet.org/rvsymphony>

SpentGrain Bakery Products

<http://www.spentgrain.com>

White Cloud Press

<http://www.jeffnet.org/whitecloud>

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KLAMATH FALLS

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KNSQ 88.1 FM
MT. SHASTA

MONDAY-FRIDAY

5:00-9:00am

Morning Edition

The latest national and international news from NPR, with host Bob Edwards. Plus local and regional news at 6:50, and Russel Sadler's Oregon Outlook at 6:55. Hosted by Kelly Minnis.

9:00-3:00pm

Open Air

An upbeat blend of contemporary jazz, blues, world beat and pop music, hosted by Maria Kelly and Eric Alan. Includes NPR news updates at a minute past each hour and *As It Was* at 10:30am.

3:00-5:30pm

All Things Considered

The latest national and international news from NPR, with hosts Linda Wertheimer, Robert Siegel, and Noah Adams.

5:30-6:00pm

The Jefferson Daily

Jefferson Public Radio's weekday magazine, with regional news, interviews, features and commentary.

6:00-8:00pm

The World Café

The best in contemporary and alternative music, in-studio performances and dynamic specials, with David Dye.

8:00-10:00pm

Echoes

John Diliberto blends exciting contemporary music into an evening listening experience both challenging and relaxing.

10:00pm-10:30pm

Friday: Jazz Revisited

Hazen Shumacher hosts this half hour devoted to recorded jazz from 1917-1947.

10:00-2:00am

Monday-Thursday: Jazz

10:30pm-2:00am

Friday: Vintage Jazz

Contemporary, mainstream, big band, fusion, avant-garde — a little of everything. Fridays are devoted to vintage jazz.

SATURDAYS

6:00-10:00am

Weekend Edition

The latest national and international news from NPR.

10:00-11:00am

Living on Earth

NPR's weekly newsmagazine provides this additional half-hour of environmental news (completely new material from Friday's edition).

NORTHERN CALIFORNIA ONLY:

10:30 am

California Report

A weekly survey of California news, produced by KQED, San Francisco.

11:00-Noon

Car Talk

Click & Clack, the Tappet Bros., also known as Tom and Ray Magliozzi, mix excellent automotive advice with their own brand of offbeat humor. Is it possible to skin your knuckles and laugh at the same time?

Noon-2:00pm

West Coast Live

From San Francisco, host Sedge Thomson puts together this eclectic weekly variety show, with musicians, writers, actors, and lots of surprises. Don't dare turn your radio off after *CarTalk*!

2:00-3:00pm

AfroPop Worldwide

One of the benefits of the shrinking world is the availability of new and exciting forms of music. African broadcaster Georges Collinet brings you the latest pop music from Africa, the Caribbean, South America and the Middle East.

3:00-5:00pm

The World Beat Show

Afropop, reggae, calypso, soca, salsa, and many other kinds of upbeat world music. Hosted by Heidi Thomas.

5:00-6:00pm

All Things Considered

The latest national and international news from NPR.

6:00-8:00pm

American Rhythm

Craig Faulkner spins two hours of R&B favorites to start your Saturday night.

8:00-9:00pm

The Grateful Dead Hour

David Gans with a weekly tour through the nearly endless archives of concert recordings by the legendary band.

9:00-10:00pm

The Retro Lounge

Lars & The Nurse present all manner of musical oddities, rarities, and obscurities from the 1960s. Old favorites you've never heard before? Is it déjà vu? Or what?

10:00-2:00am

The Blues Show

Tom Pain with the best in blues.

SUNDAYS

6:00-9:00am

Weekend Edition

The latest national and international news from NPR, with host Liane Hansen — and a visit from "The Puzzle Guy."

TUNE IN



Sundays 10am on Rhythm & News

9:00am

Marlan McPartland's Piano Jazz

Marian McPartland chats and performs with some of jazz's greats.

10:00-2:00pm

Jazz Sunday

Contemporary jazz. Hosted by George Ewart.

2:00-3:00pm

Le Show

Actor and satirist Harry Shearer (one of the creators of the spoof band "Spinal Tap") creates this weekly mix of music and very biting satire.

3:00-4:00pm

Confessin' the Blues

Peter Gaulke focuses on the rich legacy of recorded American blues.

4:00-5:00pm

New Dimensions

This weekly interview series focuses on thinkers on the leading edge of change. Michael and Justine Toms host.

5:00-6:00pm

All Things Considered

The latest national and international news from NPR.

6:00-9:00pm

The Folk Show

Frances Oyung brings you the best in contemporary folk music.

9:00-10:00pm

The Thistle and Shamrock

Fiona Ritchie's weekly survey of Celtic music from Ireland, Scotland and Brittany.

10:00-11:00pm

Music from the Hearts of Space

Contemporary, meditative "space music" hosted by Stephen Hill.

11:00-2:00am

Possible Musics

Space music and new age music in an interesting soundscape.

HIGHLIGHTS

Selected Shorts

May 3 *False Alarm* by Dave Barry, read by Larry Keith; *A Life of Crime* by Diane Leslie, read by Jill Eikenberry

May 17 *Crimson Shadow* by Walter Mosley, read by Michael Keck, *The Best Possible Light* by Melissa Bank, read by Cynthia Harris

May 24 *Flying* by Stephen Dixon, read by Thomas Gibson, *Truants* by Renee Manfredi, read by Roxanne Hart

May 31 *The Schartz-Metterklume Method* by Saki, read by Marian Seldes, *Shopping* by Joyce Carol Oates, read by Blair Brown

Marlan McPartland's Piano Jazz

May 3 Saxophonist, composer, and arranger Virginia Mayhew

May 10 Producer, composer, and performer, Onaje Allan Gumbs

May 17 Jazz vocalist Helen Merrill

May 24 Pianist and composer Francesca Tanksley

May 31 Pianist Dick Hyman

New Dimensions

May 3 *No Limits: The Zen Of Creativity* with Natalie Goldberg. An artist with no formal instruction in

either writing or painting. Goldberg credits Zen with teaching her "how to paint, how to write and how to be in the world." Through her wildly successful nationwide writing workshops, Natalie Goldberg has become widely celebrated.

May 10 *Awakening America* with Marianne Williamson. Author Marianne Williamson tells us we can face life from two positions—simply reacting to our circumstances or becoming proactive in the service of a vision. She urges Americans to reinvolve themselves in social and political action.

May 17 *The Mystical Side Of Life* with Michael Murphy. The "metanormal" abilities and experiences of saints and yogis are accessible to all of us, says Michael Murphy—and the first step is a simple one: channeling any activity that requires sustained vigilance, such as running, piloting or golf, into a transformative practice.

Confessin' The Blues

May 3 The Apostrophe in the Blues

May 10 From the "K" Stacks

May 17 A Child's Guide to the Blues

May 24 From the "L" Stacks

May 31 Alternate Takes

Thistle & Shamrock

May 3 Liam O'Flynn - Irish uilleann piper Liam O'Flynn has contributed to some of the most memorable recordings of Irish music of the past two decades.

May 10 Percussion Excursion - Featuring Anuna, Arcady, Enya, and the Shotts and Dykehead Caledonia Pipe Band.

May 17 Singers, Songwriters - Ireland's Christy Moore, Scotland's Dougie MacLean, and Robin Laing

May 24 A Celtic Summer - Nightnoise, William Jackson, Maura O'Connell, and Maddie Prior anticipating the delights of the summer season.

May 31 Canadian singer and multiple instrumentalist Loreena McKennitt

A "Heart Healthy" recipe
from

Zorba Paster ON YOUR HEALTH

Don't miss your weekly "house call" with family physician Dr. Zorba Paster on *Zorba Paster on Your Health*, Saturdays at 11am on JPR's *News & Information Service*. Dr. Paster puts health, nutrition and fitness news into perspective, answers callers' medical questions, and shares tips for healthy living.

If you have a health question for Dr. Paster, call 1-800-462-7413.

VEGETABLE GRAIN SOUP

(serves 10)

1 Cup Wheat berries
3 Zucchini
2 Tbsp. Extra virgin olive oil
2 Onion, diced
3 Clove Garlic, minced
2 Carrots, diced
3 Stalks Celery, diced
2 Yellow bell pepper, diced
2 Red bell pepper, diced
2 Medium Potatoes, chopped
2 Bay leaves
1 tsp. Dried or fresh thyme
1/4 tsp. Saffron
1/2 tsp. Basil
1/2 cup Parsley, chopped
8 Cups Chicken stock, vegetable stock or water
Freshly ground black pepper

Soak the wheat berries in 4 cups warm water for at least 3 hours (this can be done the night before). Transfer the wheat berries and liquid to a large saucepan. Simmer the wheat berries, covered, over medium heat for 1 1/2 hours, or until tender. Add water as needed to keep the grain covered by at least 1 inch. Drain the wheat berries and set aside.

Meanwhile, cut the zucchini in half lengthwise. Remove the core (the part with the seeds) and dice. Heat half the olive oil in a large pot. Add the zucchini, onion, garlic, carrots, celery and peppers. Cook over medium heat until soft but not brown, about 5 minutes, stirring occasionally with a wooden spoon.

Add to pot half the parsley, wheat

CONTINUED ON PAGE 33

TUNE IN

The
Healing
Arts

Tuesdays at 1pm
Saturdays at 10am

on News & Information Service



Jefferson Public Radio E-Mail Directory

To help us provide a fast and focused response to your question or comment please use the e-mail address below that best describes your area of inquiry:

Programming

e-mail: lambert@sou.edu

Questions about anything you hear on Jefferson Public Radio, i.e. programs produced by JPR or pieces of music played by one of our hosts. Note that information about programs produced by National Public Radio can be obtained by visiting NPR's program page (<http://www.npr.org/programs>). Also, many national programs aired on JPR have extensive WWW sites which are indexed on the JEFFNET Control Center (http://www.jeffnet.org/Control_Center/pr.html). Also use this address for:

- Questions about programming volunteer opportunities
- Comments about our programming
- For story ideas for our daily newsmagazine, *The Jefferson Daily* send us e-mail at daily@jeffnet.org

Marketing & Development

e-mail: westhelle@sou.edu

Inquiries about:

- Becoming a program underwriter
- Making a planned gift to benefit JPR
- Ways to spread the word about JPR
- Questions about advertising in the *Jefferson Monthly*
- Editorial ideas for the *Jefferson Monthly*

Membership

e-mail: whitcomb@sou.edu

Questions about:

- Becoming a JPR member
- The status of your membership including delivery of any "thank you" gift
- Questions about fundraising volunteer opportunities

Administration

e-mail: knoles@sou.edu

General inquiries about JPR:

- Questions about the best way to contact us
- Information about our various stations and services
- Reports regarding signal outages or problems (please include your town and JPR service in your message)

Suggestion Box

e-mail: jeffpr@jeffnet.org

Ideas for all of us to consider (after all, we do consider all things). Please only use the Suggestion Box for communication which doesn't require a response.

PROGRAM GUIDE

News & Information Service

KJSK AM 1230
TALENT

KAGI AM 930
GRANTS PASS

MONDAY-FRIDAY

5:00-7:00am

BBC World Service

News and features from the British Broadcasting Service.

7am-8am

The Diane Rehm Show

The most prestigious public radio call-in talk show in Washington, D.C. is now nationwide! Thought-provoking interviews and discussions with major newsmakers are a hallmark of this program.

8:00-10:00am

The Jefferson Exchange

Jeff Golden hosts this live call-in devoted to current events in the State of Jefferson.

10:00am-11:00 a.m.

Public Interest

A lively call-in program featuring distinguished guests from the world of science, politics, literature, sports and the arts.

11:00am-1:00pm

Talk of the Nation

NPR's daily nationwide call-in returns to JPR. Ray Suarez hosts, with Ira Flatow sitting in on Science Fridays.

1:00PM - 1:30PM

MONDAY

Talk of the Town

Claire Collins hosts this interview program whose topics range from politics to poetry, from the environment to teenage issues—and more.

TUESDAY

Healing Arts

Repeat of Colleen Pyke's Saturday program.

WEDNESDAY

Journal of the Americas

A weekly news magazine examining issues affecting the U.S. and Latin America, and regional Latino issues. Produced by JPR's news department.

THURSDAY

Latino USA

A weekly journal of Latino news and culture (in English).

FRIDAY

Real Computing

Computer expert John C. Dvorak demystifies the dizzying changes in the world of computers.

1:30pm-2:00pm

Pacifica News

National and international news from the Pacifica News Service.

2:00pm-3:00pm

The World

The first global news magazine developed specifically for an American audience brings you a daily perspective on events, people, politics and culture in our rapidly shrinking world. Co-produced by PRI, the BBC, and WGBH in Boston.

3:00pm-4:00pm

Fresh Air with Terry Gross

A daily interview and features program looking at contemporary arts and issues. A unique host, who allows guests to shine, interviews people with specialties as diverse as literature and economics.

4:00pm-6:00pm

The Connection with Christopher Lydon

An engaging two hours of talk & interviews on events and ideas that challenge listeners. Host Christopher Lydon is a veteran news anchor with experience covering politics for the *Boston Globe* and the *New York Times*.

6:00-7:00pm

Fresh Air with Terry Gross

Repeat of 3pm broadcast.

7:00pm-8:00pm

As It Happens

National and international news from the Canadian Broadcasting Corporation.

8:00-10:00pm

The Jefferson Exchange

Repeat of 8am broadcast.

10:00pm-11:00pm

BBC World Service

SATURDAYS

6:00am-7:00am

BBC Newshour

7:00am-8:00am

Weekly Edition

The best of NPR News.

8:00am-9:00am

Sound Money

Bob Potter hosts this weekly program of financial advice.

9:00am-10:00am

BBC Newshour

10:00am-10:30am

The Healing Arts

Jefferson Public Radio's Colleen Pyke hosts this weekly interview program dealing with health and healing.

10:30am-11:00am

Talk of the Town

Claire Collins hosts this interview program whose topics range from politics to poetry, from the environment to teenage issues—and more. (Repeats Mondays at 1:00pm.)

11:00am-12:00 Noon

Zorba Paster on Your Health

Family practitioner Zorba Paster, MD, hosts this live national call-in about your personal health.

12:00pm-12:30pm

Wait Wait... Don't Tell Me

This weekly news quiz program hosted by Dan Coffey leads guests through a fun, intelligent, and informative look at the week's events. The program is brought to listeners by a team including Doug Berman, the Peabody Award-winning producer of *Car Talk*.

1:00pm-3:00pm

West Coast Live

From San Francisco, host Sedge Thomson puts together this eclectic weekly variety show, with musicians, writers, actors, and lots of surprises.

3:00pm-5:00pm

**A Prairie Home Companion
with Garrison Keillor**

A showcase for original, unforgettable comedy by America's foremost humorist, with sound effects by wizard Tom Keith and music by guests like Lyle Lovett, Emmylou Harris, Joel Gray and Chet Atkins. This two-hour program plays to sold-out audiences, broadcasts live nationally from St. Paul, New York and cities and towns across the country. The "News from Lake Wobegon" is always a high point of the program.

5:00pm-6:00pm

Walt Wait... Don't Tell Me

Repeat of 12 noon broadcast.

6:00pm-7:00pm

New Dimensions

7:00pm-Midnight

BBC World Service

News and features from the British Broadcasting Service.

SUNDAYS

6:00am-9:00am

CBC Sunday Morning

The Canadian Broadcasting Corporation's wrap-up of the week's news, including innovative documentaries on contemporary issues.

9:00-10:00am

BBC Newshour

10:00am-11:00am

Sound Money

Repeat of Saturday broadcast.

11:00am-2:00pm

To the Best of Our Knowledge

Interviews and features about contemporary political, economic, and cultural issues, produced by Wisconsin Public Radio.

2:00pm-3:00pm

Larry Josephson's Bridges

3:00pm-3:30pm

Second Opinion

3:30pm-4:00pm

Journal of the Americas

Repeat of Wednesday's broadcast.

4:00pm-5:00pm

Commonwealth Club

A non-partisan business and economic forum for business professionals to gather and share knowledge about issues facing businesses.

5:00pm-7:00pm

Sunday Rounds

Award-winning broadcaster and medical journalist John Stupak interviews recognized medical experts, authors and research scientists in this two-hour weekly national call-in. To participate, call 1-800-SUNDAYS.

7:00pm-8:00pm

People's Pharmacy

8:00pm-9:00pm

The Parent's Journal

Parenting in the '90s is tougher than ever. On this weekly program, host Bobbi Connor interviews experts in education, medicine, and child development for helpful advice to parents.

9:00pm-10:00pm

Tech Nation

10:00pm-Midnight

BBC World Service

News and features from the British Broadcasting Service.

HANDEL
WITH
CARE

If you're particular about the music you listen to, you should handle your selection of radio stations carefully.

Join Susan DeRosia, John Baxter, and Julie Amacher each weekday morning from 7am to noon, and Eric Teel and Milt Goldman each weekday afternoon from noon to 4pm for a fresh approach to the greatest hits of the last eight centuries on Jefferson Public Radio's Classics & News Service.

CLASSICS & NEWS SERVICE

KSOR • KSRS • KNYR • KSRG

PROGRAM UNDERWRITERS

Jefferson Public Radio gratefully recognizes the many businesses and individuals who help make our programming possible through program underwriting. We encourage you to patronize them and let them know that you share their interest in your favorite programs.

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150 E. Main - Ashland - 482-0044

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472 Scenic Dr. - Ashland - 482-8282
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1618 Ashland St. - Ashland - 482-4002
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3 Granite Street - Ashland - 488-3582

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310 Oak Street - Ashland
781 Black Oak Drive - Medford

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993 Siskiyou Blvd. Ste 1 - Ashland - 488-2728

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63 Bush Street - Ashland - 488-0328

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2390 N. Pacific Hwy - Medford - 779-3421

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55 N. Main - Ashland - 488-1588

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500 A Street - Ashland - 482-9663

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691 Murphy #224 - Medford - 779-8367

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Jacksonville - 899-8699
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132 6th St. - Ashland - 482-7739

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389 E. Main - Ashland - 488-2634

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25 E. Main - Ashland - 488-1761

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Sherry Kloss, for The Music Institute
482-1728

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P.O. Box 961 - Ashland - 772-3790

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479-6131

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250 Oak St. #5 - Ashland - 488-2247

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777 Murphy Rd. - Medford - 779-3463

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1380 Siskiyou Blvd. - Ashland - 488-1281

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180 Beacon Hill - Ashland - 482-2744

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1801 Hwy 99 North - Ashland - 482-5515

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125 East Main St. - Ashland - 482-1343

The Phoenix
2425 Siskiyou Blvd. - Ashland - 488-1281

Plant Oregon
8677 Wagner Ck. Rd. - Talent
800-853-8733

Primavera Restaurant & Catering
241 Hargadine - Ashland - 488-1994

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624 A Street - Ashland - 488-1702

Quinz Restaurant
29 N. Main - Ashland - 488-5937

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40 S. Bartlett St. - Medford - 772-8118

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2850 Crater Lake Hwy. - Medford
857-W-A-R-E

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1666 Ashland St. - Ashland - 482-5510

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North Bend - 759-4101

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235 Anderson Ave. - Coos Bay - 267-3901

Coos Head Food Store
1960 Sherman Ave - North Bend - 756-7264

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375 Central - Coos Bay - 269-2577

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1740 Ocean Blvd. - Coos Bay - 888-5257

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LIVING LIGHTLY

Kari Tuck

North Mountain Park

It seemed like a cause for celebration in a town which encourages participation in organized sports beginning at age five. When the Ashland Parks Department purchased a 40-acre parcel of land for the development of baseball, softball, and soccer fields, a lot of coaches and players began to look forward to playing games at a new destination sports park nestled alongside Bear Creek right in the middle of Ashland. But it wasn't long before other voices began to be heard, voices which were speaking not only on behalf of human interests in relation to this parcel of land, but also for the plants, the animals, the creek, and the land itself. Some would call these other voices "environmentalists" but they were also parents, teachers, neighbors, and students. What they saw when they visited the site was a reminder of what the Bear Creek floodplain would have looked like 150 years ago. There were open areas where swallows swooped in search of insects, there were pockets of tall trees—one of which supported a large red-tailed hawk nest—and there were ponds which supported a variety of insects, fish, amphibians, and waterfowl. A small herd of deer could often be seen foraging in the area, and numerous species of birds visited the site, including pheasant, quail, northern shoveler and great blue heron. The fact that all of this resided in the middle of an ever-expanding urban population made its conservation seem all the more imperative.

A process was initiated whereby hundreds of citizens voiced their concern over the fate of the floodplain. This dialogue was both enlightening and encouraging. For citizens more inclined to pull out the binoculars than the baseball glove, these meetings

increased their awareness of the community's growing need for ball fields. And as for the more sports literate, understanding that there were no other areas in town where people could observe such a variety of wildlife, made it easier to accept a compromise.



WHAT BEGAN AS
AN EXCITING OPPORTUNITY
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The Ashland Parks Department, which had not anticipated such strong opposition to the original plan, responded as the representative of a democratic citizenry should: they accepted the wishes of the people and they redrew the map.

In the final analysis, 14 acres of the park, the entire portion which exists in the floodplain, was set aside as a natural area with the remaining upland portion planned for ballfields, playgrounds, and parking.

As a result of additional public meetings, two themes for the natural area emerged; wildlife restoration and environmental education. The plans which have been developed to meet these needs are both exciting and challenging. Plans to improve conditions for fish and wildlife will be designed in a way that attempts to restore the natural function of Bear Creek and its floodplain. Since "natural function" of the floodplain would have historically tied together a braided stream system with numerous beaver pond wetlands, it would be more accurate to say that we are mimicking, rather than restoring the natural function of the system. The recent flood helped to point out what the creek and floodplain tend to do naturally, and the restoration work, which will include the creation of an alcove to connect the creek to one of the ponds, improvement of water flow across the floodplain, removal of non-native species such as star thistle and blackberry,

and the planting of a variety of native grasses, shrubs, and trees, will enhance these tendencies.

The potential for educational opportunities related to the natural area of the North Mountain Park is particularly exciting. A turn of the century farmhouse, located on the property, is going to be converted into a Resource Center. This facility will house a reception and display area, classroom, resource room, and a discovery room. The center will be available for the general park visitor, as well as educational groups. In addition to a variety of field classes which will be available for school groups, community classes will also be taught at the center. These classes will reflect a variety of topics, both informational and experiential. For example, directly behind the Resource Center will be a wildlife/herb/butterfly garden display. Using this garden, classes will be offered which describe how to use herbs medicinally, how to attract birds using native plantings, and how to design a water feature which will serve as a habitat for amphibians. Other classes which will be offered through the Center will focus on ways that citizens can be involved in local watershed monitoring and restoration projects such as the floodplain enhancement work which will be taking place at the park. From an interpretive nature trail which will connect the Resource Center to an overlook of Bear Creek, to classes for local school groups, to presentations on a variety of watershed related topics, the education which will be available at this site will encourage an appreciation of, and a responsibility for, the natural world and all of its resources.

What began as an exciting opportunity to increase a town's recreational facilities has become a much greater endeavor. In looking at the potential of developing a new park in a floodplain, local citizens instead saw the potential in not developing. The community took a stand against the loss of still more open space. Not too long ago, a burrowing owl resided in an area of scrubland north of Medford. The owl no longer lives there. Its habitat is now a Costco. Enough is enough. ■

Kari Tuck is currently employed by the Ashland Parks and Recreation Department as co-coordinator for the North Mountain Park Natural Area Project.

ROGUE VALLEY

Theater

◆ Oregon Shakespeare Festival in Ashland will present 11 plays in repertory in three theaters through November 1. The season in the Angus Bowmer Theatre includes *A Midsummer Night's Dream* by Wm. Shakespeare (through 11/1), *Les Blancs* by Lorraine Hansberry (through 7/12), *The School for Scandal* by Richard Brinsley Sheridan (through 10/31), *Uncle Vanya* by Anton Chekhov (through 10/31); and in the Black Swan Theatre *Vilna's Got a Golem* by Ernest Joselovitz (through 6/27), and *Sailing to Byzantium* by Sandra Deer (through 11/1). The outdoor Elizabethan Stage will open in June with plays by Wm. Shakespeare *Henry IV, Part One* (6/9-10/11), *Cymbeline* (6/10-10/9), and *The Comedy of Errors* (6/11-10/10). Shakespeare's *Measure for Measure* will open in The Black Swan in July and will run through November 1. Also opening in July in the Angus Bowmer Theatre will be Eugene O'Neill's *A Touch of the Poet* (7/29-11/1), directed by Jose Quintero with scenic design by Ming Cho Lee. OSF also presents Back Stage Tours, an Exhibit Center, Play Readings, Lectures, Concerts and Talks. Call for a brochure and tickets. (541)482-4331

◆ Oregon Cabaret Theatre will present *The Compleat Works of William Shakespeare, Abridged*, through June 8. The show is a riotous romp through the Bard's entire canon. Three mad actors present all 37 plays in just 97 minutes. Directed by OSF actor David Kelly, curtain is at 8pm Thursday through Monday evenings with a Sunday Brunch matinee at 1pm. Call for tickets and information. (541)488-2902

◆ Southern Oregon University's Theatre Arts presents Moliere's *Tartuffe*, translated by Christopher Hampton and directed by Dale Luciano, in the Dorothy Stolp Center Stage on May 7 through 17 at 8pm with a matinee on May 16 at 2pm. One of the great comedies of the French theatre, this is a classic farce about moral and religious hypocrisy. *Tartuffe*, a fraud and pious imposter, insinuates himself into the home of Orgon, a wealthy Parisian, and turns it into pandemonium. Theatre Arts continues its Second Season of plays with *The Voice of the Prairie*, a dramatic comedy written by John Olive and directed by Marieke Gaboury, in the Center Square Theatre on May 28 through 31 at 8pm with matinees on May 30 and 31 at 2pm. All tickets are available at the Theatre Arts box office. (541)552-6348

Music

◆ Beethoven's Ninth Symphony is the grand finale for the Rogue Valley Symphony's 31st season. Arthur Shaw will conduct, with the combined SOR and SOU choruses prepared by Dr. Paul French. The all-Beethoven concert also fea-

tures the rarely heard *King Stephen Overture*. Two performances at South Medford High School—Saturday, May 2 at 8:00 p.m. and Sunday, May 3 at 4:00 p.m. Reserve tickets at the Symphony Box Office. (541)770-6012

◆ The Rogue Valley Harmonizers, Medford's Barbershop Men's Chorus, will host the Evergreen District Convention for 1998 featuring Barbershop Choruses and Quartets from throughout Oregon. Quartet competition will be held Friday evening, May 8 at 7:30pm and Chorus competition begins Saturday morning May 9 at 11:00. The winning Quartets and Choruses will join the 1982 district Champion Quartet, Cascade Connection, and the 1997 Evergreen District Champion Chorus, The Salem Senate-Aires, in an evening performance May 9 at 7:30pm. All events



BlackBird will perform in Ashland May 9.

will be held at North Medford High School Auditorium, 1900 Keeneway Drive, and all seats are reserved. Seating for the Quartet and Chorus competition is \$9 and tickets for the Saturday evening show are \$12. Order tickets for any or all of these events from Jim McFarland, 1455 Pinecrest Terrace, Ashland. (541)482-8257

◆ Celtic band BlackBird, featuring William Coulter on guitar, Mary McLaughlin on vocals, Deby Benton-Grosjean on fiddle, and Todd Denman on uilleann pipes and whistles, comes to Ashland on Saturday, May 9 at 8pm. Sponsored by the Ashland Folk Music Club, BlackBird performs at the Unitarian Fellowship, 4th and C Streets. Tickets are \$9/\$11 and are available at Cripple Creek Music or by phone. (541)482-4154

◆ Eugene's band Babes with Axes, featuring Laura Kemp, Debbie Diedrich, T.R. Kelly and Katie Henry, perform in Ashland on Saturday, May 16 at 8pm. Sponsored by the Ashland Folk

Send announcements of arts-related events to: Artscene, Jefferson Public Radio, 1250 Siskiyou Blvd., Ashland, OR 97520.

May 15 is the deadline for the July issue.

For more information about arts events, listen to JPR's Calendar of the Arts

Music Club, these cutting-edge singer-songwriters, who prove that the whole is better than the sum of its parts, perform at the Unitarian Fellowship, 4th and C Streets. Tickets are \$9/\$11 and are available at Cripple Creek Music or by phone.(541)482-4154

◆ Rogue Valley Chorale will present its Spring Concert on Saturday, May 16 at 8pm and on Sunday, May 17 at 3pm at the Ginger Rogers Craterian Theater in Medford. Performances will feature selections drawn from past favorites of singers and audiences. Prices are \$14/\$12/\$10. Call for further information.(541)779-3000

◆ Classical guitarist Ray Reussner will perform at the Craterian Ginger Rogers Theater in Medford on May 15. See Spotlight for details, page 13.

Exhibits

◆ Hanson Howard Gallery presents Painting by Georgette Unis and tape-recorded images by Matthew Picton through the month of May. First Friday Reception will be held May 1 from 5-8pm. All are welcome. Gallery hours are 10:30am-5:30pm Tuesday through Saturday, and 11am-2pm Sunday. 82 North Main Street, Ashland.(541)488-2562

◆ An art show titled *Material World* opens Friday, May 1, at JEGA Gallery and Sculpture Garden, 625 A Street, with a special kick-off party for the Whole Cloth Regional Fiber Arts Show on May 3 from 1-4pm. Quilts and paintings by Ashland artist Catie Faryl Levitt. (541)488-6438

◆ *The Whole Cloth* is a summer celebration of fiber arts at many sites in Ashland, Medford, Jacksonville and Grants Pass from May through



Hurricane in Paradise by Jane Moxey, part of the Whole Cloth fiber arts exhibit series.



PHOTO: MARK PAUL GOODMAN

The Rogue Valley Chorale will present its spring concert on May 16 and May 17 at the Craterian Ginger Rogers Theater in Medford.

September. It includes national, regional and local exhibitions, classes, workshops and programs. For a brochure and information call.(541)734-3982 or 1-800-982-1487

◆ The Rogue Gallery and Art Center will present *The Elements: Earth, Wind, Fire & Chocolate* from May 21 through June 27. A traveling collection of quilts is from the Association of Pacific NW Quilters.(541)772-8118

◆ The Schneider Museum of Art at Southern Oregon University is presenting an exhibition of work by artists Hung Liu, Steve Barry, and Jack McLarty from May 7 through June 13. The public is invited to a reception for the artists on Thursday, May 7 from 7-9pm. The museum is located on the SOU campus on the corner of Siskiyou Boulevard and Indiana Street in Ashland.(541)552-6245

◆ Wild West will present lithographs of Charles Crombe, *A Series of Mishaps*, May 1 through July 31. Crombe is best known for creating a sequence of colorful cartoons on the Rules of Golf. Originally commissioned by Perrier in 1905, the promotional series was marked "By special appt. To HM King Edward VIII." The exhibit features 24 stone lithographs matted and framed with a biographical text panel and informative labels. Hours are 9:30am-5:30pm Monday-Saturday at 214 NW 6th Street, Grants Pass.(541)476-5510

◆ Wiseman Gallery will present Rogue Community College Faculty Art Exhibit through May 16, with a First Friday Art Night Reception on May 1 from 6-8pm. A mix of media will include works by artists from the Grants Pass campus.(541)471-3500 ext. 224

◆ Firehouse Gallery will present *Structural*

Paintings by Galen Cheney through May 23 with a First Friday Art Night Reception on May 1 from 6-9pm. Cheney's interpretations include the use of oil, wax and pastel on a two-dimensional ground. Located in the historic city hall at the corner of Fourth and H Streets in Grants Pass.(541)471-3500 ext. 224

◆ Josephine County Historical Society presents *Produce for Victory: Posters on the American Home Front, 1941-1945*, beginning May 2 through June 14. The mobilization of American Home front labor in support of the Second World War comes alive in this small-format Smithsonian exhibition. Featuring 26 of the best of the Smithsonian's war time posters, the exhibit is organized by the National Museum of American History. Located at the corner of Fifth and J Streets in downtown Grants Pass.(541)479-7827

Other Events

◆ The Ashland Bicycle & Pedestrian Commission is encouraging residents to take part in a "Pledge-Not-To-Drive" Campaign on "Free Ride Day," Friday, May 15th. By signing a pledge, you agree to do your best to walk, bicycle, carpool, ride the bus (free in Ashland on that day), or any mode of travel other than your car. A pledge form, included with the utility newsletter, can be signed by all members of a household & returned with your utility bill. Names of pledgers will be printed a thank you ad in the *Ashland Daily Tidings*. (541)552-2045

◆ Amazing Merlin is the theme for the 13th Annual Celebration and Parade beginning at 11am on May 2 at the Merlin Baptist Church and ending at the Merlin Community Park.(541)479-6537

CONTINUED ON PAGE 31

Fresh Air

Terry Gross provides a lively look at entertainment and the arts, combined with in-depth personality interviews, to make you feel like you're in the middle of the arts scene.



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CLASSICS & NEWS



RECORDINGS

Eric Teel

John Williams Get "Serious"

Without a doubt, John Williams is one of the most recognizable of all 20th century composers, not necessarily by name or face, but certainly through his music. Williams is among a small handful of composers that snatch up commissions to write scores for the motion picture industry. Over the past 38 years, Williams has put his mark on such films as *Fiddler on the Roof*, *The Poseidon Adventure*, *Jaws*, *Star Wars/Empire Strikes Back/Return of the Jedi*, *Close Encounters*, *Superman*, *Raiders of the Lost Ark*, *ET*, *JFK*, *Jurassic Park*, and *Schindler's List*. Maybe you've heard of them?

In the midst of all of his film work, Williams took over the helm of the Boston Pops in 1980 after the death of the great Arthur Fiedler, beating out such other candidates as Erich Kunzel (currently conductor of the Cincinnati Pops). He led the critically acclaimed orchestra for twelve years before retiring in 1993.

Music from Williams' film scores has repeatedly made its way to the concert halls. The Oregon Orchestra held a *Star Wars* concert in January 1978, and packed 12,000 people into the Portland Coliseum. Even with the apparent fan appreciation, critics have been harsh to Williams, accusing him of "stealing" ideas from composers like Gustav Holst, and for recycling his own themes and ideas into new works. For example, Princess Leia's theme from his score to *Star Wars* also appears in the score to *Indiana Jones and the Last Crusade*. "The Imperial March" from *Empire Strikes Back* sounds remarkably similar to "Mars" from Holst's *The Planets*. The real question here is, "So what?" Over the entire history of classical music, there have been hundreds,

even thousands of instances where ideas were either recycled or "borrowed" without acknowledgment. Igor Stravinsky once accused Vivaldi of having written the same concerto 470 times due to the similarity between Vivaldi's works. Beethoven borrowed

a theme from the closing section of his ballet *The Creatures of Prometheus* as the basis of the final movement of his *Eroica* symphony. Mozart wrote dozens of sets of variations based on assorted opera arias and popular tunes of the day.

Whether or not Williams' film music has

enough merit to be in the concert hall is certainly debatable, but it is obviously always a crowd favorite. For proof of that I can simply point you to the Redding Symphony Orchestra's May 30 performance where they will feature many of Williams' more memorable movie themes. Symphony organizers expect it to be the most attended performance of this season.

From time to time, John Williams steps away from Hollywood, as he has on a new compact disc called *The Five Sacred Trees* (Sony 62729). This is a disc of "serious" music from Toru Takemitsu, Hovhaness, Williams, and Tobias Picker. As an aside, "serious" is a nearly useless label normally used to classify classical music. Mozart's 41st symphony would certainly be labeled as "serious," while an orchestral version of a theme from *Phantom of the Opera* would probably not. It's noteworthy that a composition like "The Red Pony" by Aaron Copland, written especially for film, would be labeled by most classical music critics as a serious work, while all of Williams' film scores are not. For *The Five Sacred Trees*, Williams, who conducts bassoon soloist Judith LeClair and the London Symphony Or-

chestra in this recording, draws his inspiration from the Celtic legend about a grove of five sacred trees. The piece was commissioned in 1995 by the New York Philharmonic for its 150th anniversary, and is based upon the writings of British poet and mythologist Robert Graves. The piece is in the form of a five movement concerto for orchestra and bassoon, an instrument Williams believes is "haunted" by the spirit of the tree from which it is made.

Each movement plays out the myth of one of the legendary trees of Celtic myth. "Eó Mugna," a symbol of the sturdy oak, is depicted with a somber line for solo bassoon that slowly builds into a large outburst of brass and strings before the bassoon is once again heard alone. "Tortan" is Williams' tribute to the mythic tree associated with witchcraft. Here he uses a mischievous dance theme for bassoon and fiddle with a few well-placed orchestral roars to show the dangerous and unpredictable nature of the art. "Eó Rosa" is the Tree of Ross, the tree which summons the powers of destruction and recreation. This is probably the most beautiful section of the work, with an extended melodic line for bassoon and harp taking center stage. The fourth tree is "Craeb Uisnig," the Celtic name for the ash—a tree often used as a symbol of strife. In this movement, Williams pulls out all of his orchestral tricks of the trade; drums beating, wild glissandos, and some unnerving pizzicato playing in the string section. Williams has always been deft at creating a sense of tension in his music, and this is a fine example. Lastly, there is "Dathi," a tree that is significant because it is the last tree to fall in the legendary forest of Celtic mythology. Here a beautiful and lyric melody is carried by bassoon and flute over a somewhat melancholy orchestral backdrop.

In Celtic lore, it was necessary to recite a prayer before felling a tree. For this recording of *The Five Sacred Trees*, no such ritual is needed—just a stereo and an imagination. □

Eric Teel hosts Siskiyou Music Hall on the Classics & News Service from noon until 4pm, Monday through Friday.

ARTSCENE *From p. 29*

◆ Alliance Francaise and the SOU French Club will present the film *Life and Nothing But* starring Phillipe Noiret on Wednesday May 13 at 7pm in the Churchill Hall Theatre, SOU Campus. Set in post WWI France, the combination of antiwar and romantic sentiments make for a stunning film. Call for more information.(541)482-6355

◆ Southern Oregon University's Extended Campus Programs presents Suzee Grilley *Dances*, an evening of dance on Saturday, May 16 at 8pm in the SOU Music Recital Hall. Tickets are \$12/\$10. Ashland's premier bagpiper, Murray Alan Huggins, will join the company for an unusual collaboration of classical bagpipe music with contemporary dance choreography. OSF's Music Director, Todd Barton, composed several pieces of music accompanying Grilley's choreography. Rogue Valley dance audiences have been familiar with Grilley's choreography and performances for the past three years. Tickets are available at One World, 131 E. Main, Ashland. For more information call.(541)482-5091

KLAMATH FALLS

Theater

◆ The Boarding House Inn Dinner Theatre presents *The King and I* on May 14 through 17 at 6pm. Call for more information.(541)883-8584

◆ The Linkville Playhouse presents *A Streetcar Named Desire* on May 22, 23, 29 and 30 at 8pm. Call for more information.(541)884-6782

Music

◆ The Ross Ragland Theater presents The Tom Grant Band on May 9 at 7:30pm. Call for more information.(541)884-LIVE

Exhibits

◆ The Klamath Art Association will present its Annual Membership Exhibit from May 3 through May 31 from 1-4pm.(541)883-1837

Other Events

◆ Memorial Day Rodeo and Southern Oregon Pow Wow will be held at the Klamath County Fairgrounds On May 23 and 24.(541)783-3057 or (541)850-3890

UMPQUA VALLEY

Theater

◆ Centerstage at Umpqua Community College presents *The Children's Hour*, a drama by Lillian Hellman, on May 14, 15, 16, 22, 23 at 8pm and May 24 at 2pm. Two women, who run a school for girls, are victimized by an entirely unfounded scandal involving their personal and professional lives. The theater is located at 1140 Umpqua College Road in Roseburg.(541)440-4691

Music

◆ Umpqua Valley Art Center will present Sara

CONTINUED ON PAGE 33



Suzee Grilley's *Dances* will be presented at Southern Oregon University on May 16.

PHOTO: DIANE FASSLER CHASMAR

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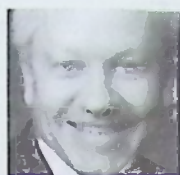


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FROM NATIONAL PUBLIC RADIO



COMPACT DISCOVERIES

Fred Flaxman

The Little Label that Could

When I was a child, I must have been deeply and lastingly moved by the story of *The Little Train that Could*. I still remember the train chugging up the mountain to the rhythm of "I think I can, I think I can, I think I can." It was, perhaps, my early exposure to this story that accounts for my fascination today with little CD companies which can and do climb mountains of artistic—if not financial—success. One such label is John Marks Records, named for its founder, owner, artistic director and sole employee.

I am the proud owner of quite literally nine out of ten CDs listed in JMR's catalog, and I can assure you that at least nine out of ten JMR CDs feature excellent performances, sound, and repertoire. Even the cover designs are attractive. Only the program notes—which are often by JM himself—leave room for complaint, and that is only because they are too short.

John Marks Records has two principal artistic assets: cellist Nathaniel Rosen and violinist Arturo Delmoni.

As the cello is one of my favorite instruments and Rosen, one of its most outstanding practitioners, it is little wonder that I am attracted to this label. JMR-5 features Rosen playing three of my favorite composers: Brahms ("Cello Sonatas in E Minor and F Major"), Schumann ("Fantasy Pieces"), and Mendelssohn ("A Song Without Words"). Rosen is a master at getting that gorgeous tone and melancholy expression which I so adore from the cello. Doris Stevenson is his highly-gifted accompanist on the piano. And every piece on this CD is a gem which should be in your collection!

Two other Rosen CDs I can recommend are *Réverie: Romantic Music for Quiet Times* (JMR-10) and Tchaikovsky's *Variations on a Rococo Theme* (JMR-3). *Réverie* combines well-known and little-known short cello pieces by Fauré, Satie, Ravel, Elgar, Debussy, Kreisler, Chopin, Casella, Beethoven,

Schumann, Bizet, Lalo, Brahms, Rachmaninov, Bach and Richard Strauss. Doris Stevenson is, once again, the piano accompanist, and there are cameo appearances by violinist Arturo Delmoni and soprano Kaaren Erickson (sadly, her last recording). If you like to go to sleep to soft music without having to worry that you'll be abruptly awakened by some loud passage, this CD can be counted on to come through—quietly—every time. It also serves well as an accompanist for reading. Then, too, you'll enjoy listening to it as foreground music, if you can find the time to do that.

The Tchaikovsky recording includes the little-known "Pezzo Capriccioso" and well-known "Nocturne" in addition to the moderately-famous "Rococo Variations"—all delightful compositions. It ends with Shostakovich's "Concerto No. 1 for Cello and Orchestra"—a strange choice to couple with the romantic Tchaikovsky, however worthwhile and important this modern concerto may be. Rosen is accompanied by the Sofia Philharmonic Orchestra conducted by Emil Tabakov in all these pieces.

Violinist Arturo Delmoni is heard on the very first JMR CD (JMR-1), *Songs My Mother Taught Me*, accompanied by pianist Meg Bachman Vas. The music is by Kreisler, Brahms, Valdez, Paradis, Sarasate, Massenet, Tartini, Smetana, Gluck, Vieuxtemps, Fauré, D'Ambrosio, Mendelssohn and Dvorak—a nice combination, there again, of the familiar with the new.

But the biggest "compact discovery" I have made so far thanks to John Marks Records is the Sonata in A Minor for Violin and Piano, Op. 34, by the American composer, Amy Beach (1867-1944). The first movement is particularly beautiful, romantic and lyrical, and this composition has rapidly become my very favorite work by a woman composer. Arturo Delmoni is the violinist; Yuri Funahashi, the pianist. The CD (JMR-2) begins with the Sonata No. 1 in G Major,

Op. 78 ("Rain"), by Brahms – a classic must for every chamber music collection, and a good pairing for the Beach sonata.

Listening to the Beach piece, you wonder why it isn't as well known as, let's say, the Brahms. "To speculate about the reasons for its obscurity is natural," John Marks writes in his program notes, "because Amy Beach's violin sonata is a wonderfully complex, assertive yet introspective, exhilarating work, worthy of almost any major late-19th century composer. It is a masterwork that will reward even casual listening, and deserves much more currency."

Marks advances a theory for this obscurity that I wholeheartedly agree with. "Amy Beach wrote in a musical tradition that, by the 1920s, was perceived to be a thing of the past," Marks says. "Beach did not write 'new' music, as did Stravinsky. Beach's music had no champions in the conservatories, either here or abroad. Although her symphonies were performed in Europe, no European orchestras made them their own. Not coming from Europe herself, as did Dvorak and Tchaikovsky, her music had less cachet with American audiences. Also, Beach did not have to go on tour to make a living or support a family, as did Brahms and Dvorak."

Another John Marks Records CD (JMR-8) features Arturo Delmoni and Meg Bachman Vas in performances of two French romantic compositions for violin and piano—the A major sonatas by Gabriel Fauré and César Franck. I have for years been absolutely obsessed with the opening theme from the Fauré sonata. I can't get the tune out of my head. Talk about "catchy!" And the melodies continue to pour out, one after another, for the next 23 minutes—a truly great composition, as is the Franck sonata which follows. If you haven't discovered the joy of chamber music, this CD is a good place to start. Just play it over and over again until it takes you to the top of its musical mountain.

And you won't even have to say "I think I can, I think I can" while it's playing. ☐

For Fred Flaxman's interview with John Marks, visit the "Compact Discoveries" section of Fred's web site at <http://www.jeffnet.org/fflaxman>. Fred is the editor and publisher of *The Timeless Tales of Reginald Bretnor*, available from JPR underwriter Story Books, (541) 772-7305.

ARTSCENE *From p. 31*

Grey, a premier interpreter of American and British ballads and music, on Friday, May 8 at 7:30pm. Tickets are \$7/\$6 and available only at the door on May 8. Currently residing in Scotland, Grey blends old-time banjo playing with silky, melodic singing. With nine albums to her credit, she has performed professionally of over thirty years. Umpqua Valley Art Center, off Harvard Avenue in Roseburg. (541) 672-2532

OREGON COAST

Theater

◆ Little Theatre on the Bay in its 50th season presents *The Lion The Witch and The Wardrobe* from the story by C.S. Lewis and dramatized by Joseph Robinette, on May 1, 2, 3, 8 and 9. Directed by Terri Bond, the story is about the journey into the magical land of Narnia. Call the theatre in North Bend for ticket information. (541) 269-2720 or (800) 676-7563

Music

◆ Classical guitarist Ray Reussner will perform at the First Presbyterian Church in Coos Bay on May 8. See Spotlight for details, page 13.

NORTHERN CALIFORNIA

Theater

◆ Ascent! Performing Arts in Siskiyou County presents *It's All Done With Mirrors*, Poetry of e.e. cummings, performed by actor Anthony Zerbe on May 10 at 4pm at Yreka Community Theatre. An uncommon mix of theater and salon, providing access to the art and energy of e.e. cummings' poetry. Call the Box Office for ticket information. (916) 938-4461

Music

◆ Shasta College Center for Arts, Culture and Society presents the following Fine and Performing Arts Events for May: Student Band Concert, Day Groups (May 6 at 7:30pm); Shasta Symphony Spring Concert (May 10 at 3:15pm); Concert Choir and Jazz Choir Concert (May 13 at 7:30pm); Most Outstanding Music Student Recital (May 14 at 7:30pm); Chorale Pops Concert (May 17 at 3:15pm); and Dance Recital Performances (May 22 and 23 at 8pm). All performances will be held at Shasta College Theatre, and tickets are available at the Shasta College Theatre Box Office in Redding one hour before performance time. For more information call. (916) 225-4804

◆ College of the Siskiyous/Yreka Community Theatre Performing Arts Series presents the following events: Spring Musical on May 1 and 2 at 8pm; Community Choir and Orchestra Spring Concert on May 8 at 8pm; and the Community Jazz Band Spring Concert on May 14 at 8pm. All performances at COS Theatre, and tickets may be purchased at the Weed and Yreka Campus, Yreka Community Theatre, Yreka Chamber of Commerce, and Brown Trout Gallery in Dunsmuir. (916) 938-4461 or (916) 842-2355

◆ Shasta Taiko, Shasta Mountain Playhouse and Pinnacle Telecommunications present two concerts of Asian drumming, blending music, movement and spirituality. Shasta Taiko and San Jose Taiko combine traditional rhythms with contemporary choreography and modern jazz notes. The performances are May 30 at 7:30pm and May 31 at 2pm at the College of the Siskiyous, 800 College Avenue in Weed. Tickets are \$10/\$12 and are available at Home at Last in Ashland, Yreka Chamber of Commerce in Yreka, New Horizons in Weed, Village Books in Mount Shasta, Brown Trout Gallery in Dunsmuir, Serendipity II in Redding. (530) 598-0066 ☐

Sara Grey plays Roseburg, May 8.



ZORBA *From p. 23*

berries and rest of the ingredients. Reduce heat to medium and simmer the soup, uncovered, until vegetables are tender, about 20 minutes. Add stock or water as needed to keep the soup from becoming too thick.

Before serving, add pepper or extra thyme to taste. Garnish soup with the remaining parsley and serve at once.

Calories 3% (51 cal)
Protein 4% (2.06 g)
Carbohydrate 3% (11.6 g)
Total Fat 1% (0.38 g)
Saturated Fat 0% (0.05 g)

Calories from: Protein: 14% Carbohydrate: 80% Fat: 6%

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THEATER

Alison Baker

A Midsummer Night's Dream

By William Shakespeare

Directed by Penny Metropulos

At the Oregon Shakespeare Festival through November 1

The idea of staging the same plays year after year is daunting. Are directors deluding themselves when they think they can do something different with *A Midsummer Night's Dream*, a play that has been put on thousands of times? And how much innovation does the run-of-the-mill theatre-goer appreciate? Do we really want quirky fairies?

If they're this production's fairies, we do.

For those of you who've forgotten the plot, here it is in a teeny little nutshell. The Duke of Athens, Theseus (Aldo Billingslea), has defeated the armies of Hippolyta (Susan Champion), Queen of the Amazons, and is about to marry her. As they plan their nuptials, in comes Egeus (Mark Murphey), a nobleman, to complain that his daughter Hermia (Melany Bell) refuses to marry Demetrius (Tim Barker) as he wants her to, because she is in love with Lysander (Triney Sandoval). An Athenian daughter obeys her dad or gets the axe; Egeus says he'll kill her if she won't obey. Theseus shrugs, saying he won't interfere.

So Hermia and Lysander determine to run away. They confide in Hermia's dearest friend, Helena (Mhari Sandoval), who happens to be in love with Demetrius, whom she immediately informs; and when Demetrius pursues them, she pursues him... into the Forest.

Meanwhile, a bunch of guys are preparing a play—"the most lamentable comedy and most cruel death of Pyramus and Thisby"—to present at the upcoming wedding. Under the direction of carpenter Peter Quince (Robynn Rodriguez), weaver Nick Bottom (David Kelly), will play Pyramus;

Francis Flute (G. Valmont Thomas), a bel-lows-mender, will be Thisby; Tom Snout (John Stadelman) plays the Wall, Robin Starveling (Paul Erwin) will play the moon, and Snug the joiner (Tyrone Wilson) will play the part of the lion. They will meet for rehearsal tomorrow night in—where else?—the Forest.

“

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MAYBE WE'LL KNOW WHAT
THIS PLAY'S ABOUT. MAYBE
THAT'S WHAT DIRECTORS LIKE,
TOO—THE ENDLESS LAYERS,
THE ENDLESS POSSIBILITIES.

Repairing at last to that Forest, we meet Oberon and Titania (Jonathan Adams and BW Gonzalez), King and Queen of the Fairy Kingdom, and Oberon's servant, Puck (Ray Porter). (I loved this Puck. My dictionary describes "puckish" as "mischievous and impish," but this one's slouch-

ing and sardonic, a Puck for the nineties; instead of the usual goofy boy, he's a grownup.)

And we meet the aforementioned fairies, Titania's attendants—Moth, Peaseblossom, Mustardseed, Cobweb, and Spunk, played by Sarah Foster, Andrea Kate Harris, Anthony James, Bridgette Loriaux, and James Oliver. These fairies don't flit, flutter and giggle; they lurch, shriek, and careen. They look less like woodland sprites than London punks, with orange spiky hair and stovepipe pants. They're like teenagers—one minute they're in supreme command of their fairy lives, and the next they're clueless, shaken and jerked around by the machinations of the fairy kingdom and the human world. They stick in the mind at play's end, as prickly as beggar's lice.

In fact the play has a decidedly fairy-centric vision—the fairies are far more lively and interesting than the human beings who dwell in the world outside the Forest.

So lovers and actors stumble into the

Forest, and into an olio of magic flowers, mistaken identities, strange transformations, and mischievous tricks—a midsummer night of very weird dreams.

There are some nifty devices on the stage. When we first see Titania's bed, it holds a giant slice of moon; the bed itself hovers in mid-air when not in use. Now and then the fairies push a big glass box across the stage; sometimes Hippolyta's inside, able neither to hear nor see Theseus as he presses against the glass trying to reach her; and once the fairies themselves get trapped in it, looking very funny indeed (Puck has to let them out). This, I imagine, is symbolic of the invisible boxes that we all dwell in, unable to communicate with each other...or maybe it's just a neat glass box.

Best of all in this play (as always) are the hempen homespuns, the workingmen, the cast of Pyramus and Thisby. Their slapstick routines and malapropisms make them among the best of Shakespeare's clowns. But in this production, when the time comes for their performance, a strange thing happens. Rubes that they are, as each one steps to center stage—Bottom to declaim, Thisby to simper in falsetto, the Lion to roar—the gathered lovers and fairies watch in awe as each of them is transformed for one brief moment into something noble and fine, before falling back into bumpkinhood again.

The elements of *A Midsummer Night's Dream* are so familiar to us that they seem like some sort of cultural memory; I suppose children's culture is stuffed with Muppet Pucks and weimeraners in ass's ears. But how many people remember *why* the guy gets turned into a donkey?

That's one of the fun things about seeing *A Midsummer Night's Dream* again and again—learning, over the years, to follow the plots, figure out who loves whom, and catch more and more of the dialogue. Who knows? By the time we're ninety, maybe we'll know what this play's about. Maybe that's what directors like, too—the endless layers, the endless possibilities.

Or maybe they just think it's fun. ■

Alison Baker lives in Ruch, Oregon.

POETRY

cryptogram 825

BY LAURA WINTER

bristling grasslands
a green and gold buzzcut

clouds mixed with
harvest dust
hatch hordes of mice

their
Into The Spring
bread and butter
bushels
stacked to dry

the rest
choke elevators
any day
bound for market

all this countryside
grand old hens
roosted
against the odds
but
the poplars are dying
tall brittle hearth brooms
sweeping the sky
welcoming the wind through

Laura Winter, of Portland, has published widely in Northwest publications, and is the author of Stone Fog (Membrane Press, Milwaukee, WI) and Skin Into Dust (26 Books, Portland). She is the editor of Take Out Publications, collections of broadsides representing music, visual arts, interviews, and poetry which were placed in sack lunches ordered for business meetings. This month's selection is from a series of cryptogram poems, each one referring to a reconstructed or interpreted dream or vision.

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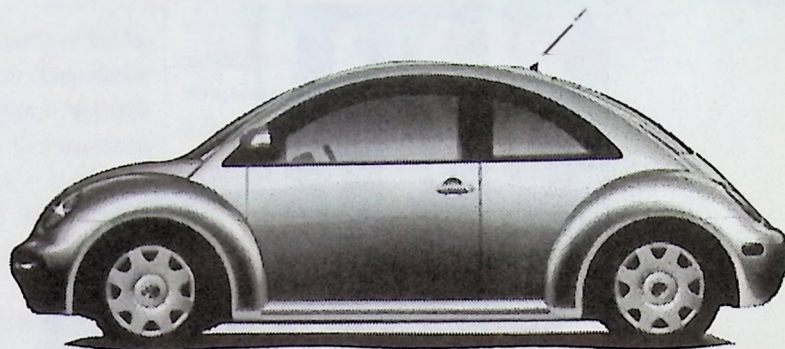
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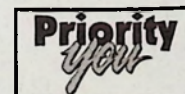


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